

AMATEUR
CINE
WORLD

JANUARY 1958 1s. 6d.

THE 'BIG TOP'
People for Cine

WALLACE HEATON Ltd.
127, NEW BOND ST. LONDON W.I. and BRANCHES
THE LEADING CINE SPECIALISTS

BY APPOINTMENT
TO



HER MAJESTY
THE QUEEN
SUPPLIERS OF
PHOTOGRAPHIC
EQUIPMENT

CIRSE

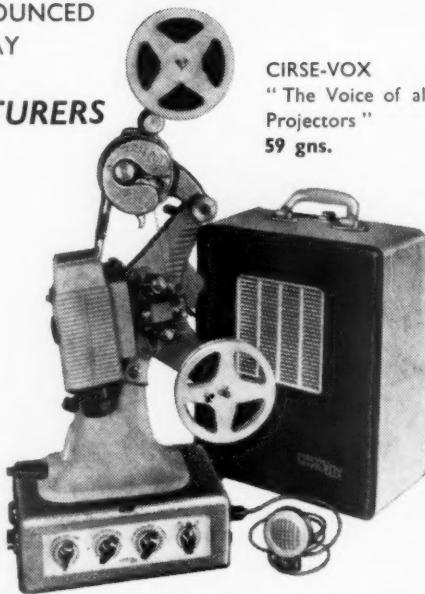
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OF CINE EQUIPMENT



ASTRO
8mm.
Projector
£37.10

ASTRO 8mm. PROJECTOR
simple threading, nylon-gearred mechanism, scratch-free take-up, 20 mm. lens. Complete with lamp and carrying case.



CIRSE-VOX
"The Voice of all
Projectors"
59 gns.



COMETSON 8mm.
Sound Projector
£135

CIRSE-VOX, adds sound to all 8mm. projectors. Equipment includes sound head, amplifier, loudspeaker and high impedance, piezoelectric microphone.



COMETSON 8mm. THE SENSATIONAL NEW 8mm. PROJECTORS. Employing the amazing new 8v. 50 watt "cold light."

THE MISSOURI has an induction motor with governed speeds of 16 and 24 f.p.s., still picture and power rewind. Smooth finish in beige. 110-250v. A.C. Complete in case.

£59.10.0

THE NILUS is similar in design to the Missouri, but with variable speed motor, and does not have still picture device. Smooth finish in dove grey. With case.
£45



COMETSON 8mm. MAGNETIC SOUND PROJECTOR gives perfect synchronisation of speech and music by means of the magnetic sound track. Complete with mixing unit, microphone, 8in. speaker, 400ft. spool capacity, 20mm. lens and 500 watt pre-focus lamp.

Microtecnica FILM EQUIPMENT (ENGLAND)
14-18 HAM YARD, PICCADILLY CIRCUS, W.I

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Wallace Heaton's Notebook

ONE OF THE MAIN REASONS for film breaks during projection is poor splicing. Many joins come apart due to bad scraping.

The premier de luxe splicer with automatic dry scraper solves all your splicing troubles producing strong, accurate film joins in a matter of seconds. The unique automatic scraper avoids over-scraping and guarantees a join of maximum strength and cleanliness. All component parts are interchangeable and spares are always available. Price: £15 15 0.



FOR YOUR
PAILLARD
H16
CAMERA

The best way to carry, hold and fire the camera is with a Paillard Surefire release. The Surefire fastens securely to the base of your H16 with a screw into the tripod bush. The release button is at the rear where it is easy to press with your thumb. Price £7 9 5

THESE BOOKS will help you to get better results and more enjoyment from your hobby.

"G.B.-Bell & Howell 8mm. Cine Manual," H. A. V. Bulleid, 32/6 (post 1/-). Over 250 pages and 40 illustrations.

"The simple art of making films," Tony Rose, 25/- (post 1/-).

"Better color movies," Fred Bond, 42/- (post 1/-). Simple answers to common problems.

"Ribbons of sound," Karl A. Barleben, 21/- (post 9d.). Magnetic tape recording explained.

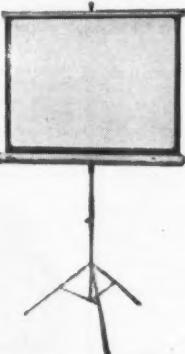
"Special effects in cinematography," H. A. V. Bulleid, 22/6 (post 9d.). A comprehensive guide to almost every effect that the amateur can produce.

ARE YOU PUZZLED by the large selection of projectors now available and wonder which one best suits your requirements? Then call in to see one of our cine experts who are handling these projectors all day, every day, and are fully equipped to answer all your questions. We have all the available models in stock and delight in demonstrating them side by side so that you can compare their performance.

HAYNORETTE EDITORS are of great assistance to cine enthusiasts who wish to edit their own films. The complete outfit, which can be purchased in separate items for home assembly, consist of a motion viewer, metal baseboard (ready drilled with screws provided) and two geared rewinds. The Haynorette viewer shows your films, in motion, on a brilliantly illuminated screen size 2" x 13", which is operated from A.C. supplies, 200/250 volts.

Prices:

8mm. viewer	...	...	£12 17 6
16mm. viewer	...	...	£15 15 0
Metal baseboard	...	...	£1 9 6
Pair of rewinds	...	...	£2 19 0



STARLIGHT JUNIOR TRIPOD SCREENS offer the many undoubted advantages of Tripod support, portability and ease of erection at low cost. The Starlight is available in the following sizes:

	Beaded	White
31½ x 23½in.	£8 2 6	£7 0 0
40 x 30in. ...	£9 7 0	£8 5 0
50 x 40in. ...	£12 2 0	£10 3 6

WE RECOMMEND and **STOCK** the full range of Presgrip title letter sets. These offer to the amateur a simple and inexpensive solution to the problem of how to produce really effective professional-like titles. Presgrip letters are made of hard white plastic which adhere firmly to the special transparent background provided. Four coloured plastic sheets are supplied with each set to be placed behind the background as well as a centring rule and layout card. The following sets are available:

Super—a completely comprehensive outfit with over 1,850 parts in three-tier case. £16 16 0.

Set "A"—a particularly fine set containing over 800 parts with three sizes of letters. Price, in cardboard box £7 17 6. In wooden case £9 9 0.

Set "B"—a comprehensive set with 9/16" capitals and lower case letters and numerals. In cardboard box £3 13 6. In wooden case £5 3 6.

Set "G"—identical in quantities to Set "B," but with 3/8" letters and numerals. In cardboard box £3 6 6. Post 2/-.

Set "C"—contains over 250 parts with 9/16" capitals and numerals. In cardboard box £2 18 6. Post 2/-.

Set "H"—consists of 3/8" capitals and numerals. In cardboard box £1 15 0. Post 2/-.



FAMOUS CHARLIE CHAPLIN FILMS such as "Easy Street," "The Adventurer," "The Cure," and "The Immigrant" are now available for outright purchase in 8mm. Eleven titles are made in both one reel and two reel versions at £3 15 0 per reel, whilst there are twenty-six 50ft. featurettes at £1 2 6 per reel. Full details of these and other home movie films in all sizes will be found in the New 1958 Walton Film Catalogue which we will be pleased to send you free of charge, on request.

THE NEW DALLMEYER wide angle lens is suitable for use with most 8mm. cameras having a type "D" threaded lens mount. Models include New Type G.B.-Bell & Howell Sportsters, Paillard Bolex, Specto, Miller, Cima DB, Keystone, Revere and many others. This lens has a focal length of 6.5mm. Aperture f/2.5 and is "Dall-coated." The Price is £18 8 4.

WALLACE HEATON LTD., LONDON, The Leading Cine Specialists
127 New Bond Street, W.1 · 47 Berkeley Street, W.1 · 166 Victoria Street, S.W.1

WALLACE



127 New Bond Street

SUPPLIERS OF PHOTO

CINE CAMERA AND

Greatest Variety

Before choosing your new cine camera you naturally want to "have a look round" at the various models available. There is no better place to do this than in our cine showroom where you can see the Greatest Variety of cine equipment in the country.

Easy Payments

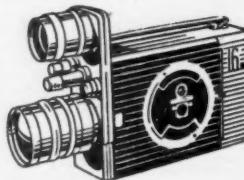
As the pioneers of easy payments in the photographic trade, we give a cordial welcome to those of our customers who wish to pay by monthly instalments. Two plans are available: credit sale (deposit 1/5) and hire purchase (deposit 1/2). Full details on request.

16mm. CAMERAS



BELL & HOWELL ELECTRIC EYE 16mm.
This is the famous 16mm. camera that sets its exposure automatically by means of a wonderful electric eye which analyses the light conditions and adjusts the lens aperture to give correct exposures. To film it is only necessary to aim the camera and press the button. The electric eye takes care of all your exposure problems. This camera also incorporates all the normal features of the Autoload cameras including five filming speeds, 16 to 64 f.p.s. and a single shot release. The lens is a Bell & Howell 20mm. f/1-9 hard coated, provided with filter retaining ring. Additional lenses soon to be available include wide angle and telephoto attachments. Price including carrying case to hold camera, two films, supplementary lenses and filters ... £231 0 0

Credit sale deposit ... £47 0 0



G.B. BELL & HOWELL 603T
Autoload 16mm. Loads rapidly in a few seconds with standard Kodak magazine type films, black and white or colour. This model has a two lens turret centrally pivoted to ensure rapid interchange of lenses.

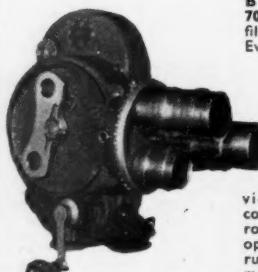
The use of positive type viewfinders which change as the turret is rotated ensures that the correct field of view is always seen when looking through the viewfinder. Other features of the Autoload include five filming speeds from 16 to 64 f.p.s. Single shot release, continuous lock run and built-in exposure calculator. Price with lin. f/1-9 T.T.H. Serial coated lens ... £118 10 8
Outfit type carrying case to hold camera, two films, additional lenses and exposure meter ... £9 0 8
Credit sale deposit ... £24 10 8
Additional T.T.H. lenses available include 0-7in. wide angle and telephoto lenses from 2in. to 6in. Full details on request.



PAILLARD H16 REFLEX
16mm. CAMERA. The Bolex continuous reflex viewfinder shows the exact image registered by the shooting lens, whether the camera is at rest or in operation. No more guesswork, no correction for parallax is required—just take aim, adjust focusing until the viewfinder image is sharp and press the button. Bolex Reflex viewing ensures that all your pictures will be sharp and entirely free from parallax errors.

The other features of the Paillard Reflex include: 100ft. spool loading; automatic threading; variable speeds 8-64 f.p.s.; single shot release; hand crank for backwinding; filter shot; frame counter; and three-lens turret.

Prices: H16 Reflex camera, with 25mm. f/1-5 lens £243 5 0
16 Reflex camera, with 25mm. f/1-4 lens £262 14 2
Major carrying case ... £13 18 0



BELL & HOWELL 70DR 16mm. As used to film "The Conquest of Everest." The 70DR is so easy to use that the owner can get professional results with his first roll, yet it has all the features he will want, when he has become an accomplished cameraman. The lens and viewfinder turrets are coupled for simultaneous rotation. The 70DR has 7 operating speeds, 22ft. film run with each wind of motor spring, three lens turret, critical focusing viewfinder and removable hand crank. Price with T.T.H. lin. f/1-9 lens ... £231 0 0
Leather carrying case ... 12 gns.
Credit sale deposit ... £47 0 0
Details of additional T.T.H. lenses with focal length from 0-7in. to 6in. on request.

EASY PAYMENT TERMS



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Generous Allowances

When you buy from us we will gladly take your present equipment in part-exchange, our allowance to be deducted from your purchase. We make the highest offers in the trade for good quality modern apparatus.

Factory Fresh

When you buy a new camera or projector you will naturally want it to be really new, not soiled after months of handling and demonstration. With our enormous turn-over, most of our apparatus is in stock for a very short time and is therefore in Factory Fresh condition.

8 mm. CAMERAS

G.B.-BELL & HOWELL 624B 8mm.

With the exposure setting dial on the 624B, correct exposure is assured. The lens of the 624B is an f/1.9 10mm. hard coated objective fixed focus. The three-way starter button provides for normal run, single frame exposures, or continuous lock run. The 624 takes standard spool loading films. Price ... £31 5 6
Sheath case ... £2 8 8
Credit sale deposit ... £6 15 6



EUMIG C3 8mm. Incorporates a photo-electric exposure meter, coupled to the lens diaphragm. This ensures that exposures will be perfectly matched from scene to scene. Features include, three filming speeds, 8, 16 and 32 f.p.s., single exposures, cable release, provisions for attaching telephoto and wide angle lenses, takes standard double run spools. Price with Eumigon f/1.9 coated lens ... £75 1 2
Ever Ready case ... £5 11 2
Credit sale deposit ... £15 1 2



G.B.-BELL & HOWELL 605A. The famous Sportster Cine Camera now incorporates several new features. These include standard type D threaded lens mount, five operating speeds, 8, 12, 16, 24, 32 f.p.s., clearly legible film footage indicator. There is also a three-way starter button - run, lock run, and single shots, drop-in spool loading, built-in exposure calculator and wrist strap. Price with 12.5mm f/2.5 Universal focus lens £45 17 5
Credit sale deposit £9 17 0



EUMIG ELECTRIC 8mm.

The Electric is driven by a small electric motor powered by an ordinary 4½ volt dry battery which runs ten films. The lens is an f/2.8 fixed focus, coated Eugon. With three position starter button, run lock and single frame. Wide angle and telephoto lenses are available as extras.

Price ... £33 7 2
Ever Ready case ... £4 0 8
Credit sale deposit £6 17 2



SPECTO 88 8mm. All British in design and construction, and incorporating many features including four filming speeds, 12, 16, 24 and 48 f.p.s., Type D mount lens, powerful clockwork motor runs 14ft. of film with each wind, single frame exposure, body opens wide for easy loading, telescopic viewfinder. Price with f/2.5 fixed focus coated lens £41 14 0
Leather zip case ... 15 9
Credit sale deposit ... £8 14 0



PAILLARD BOLEX C8. Built with traditional Swiss precision. The C8 features seven filming speeds 8 to 64 f.p.s., single frame release with 8in. cable supplied as standard, zoom type viewfinder, release lock to prevent accident release and for continuous filming, automatic film counter with audible end-of-film signal, interchangeable lens mount. With fixed focus f/2.5, lens ... £49 19 4
With focusing f/1.9 lens £66 0 6
Credit sale deposit ... 1/5

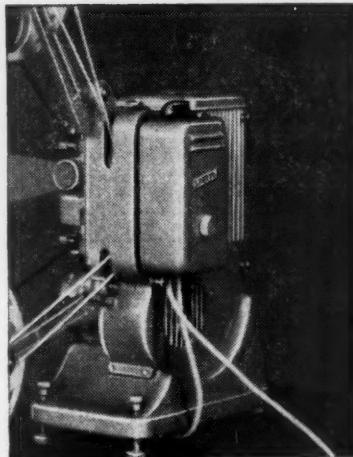
FROM ONLY 1/5TH DEPOSIT

SYNCHRONISE YOUR FILMS THE **SPECTO** WAY

THE SPECTO SPEED CONTROLLER

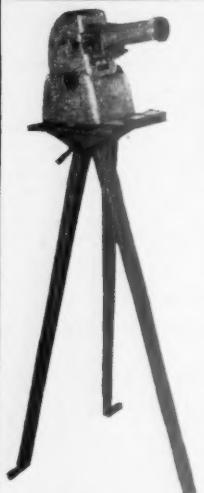
A simple accessory for keeping the Specto Projector in step with a tape recorder. There is no connection, mechanical or electrical, between the projector and the recorder. The tape speed at which the recordings are made is immaterial, providing the speed used is reasonably constant.

Remote Control
£2.8.0 £9.15.0



Write for leaflet

SPECTO LTD. Vale Rd Windsor



THE PREMIER LIGHTWEIGHT
all-metal Projector Stand, for slide
and silent Projectors.



★ Portable

★ Robust

This new all-metal stand meets the need for a portable, durable and moderately-priced equipment. 44in. high when erected but folds flat when collapsed.

Only
69/6
complete.

TWO NEW ITEMS FOR THE CINE MAN

★ Compartments for each spool

for 16/9.5/8mm. Spools and Tape
Reels.

★ Calibrated Index

★ Lock catch and Key

Attractively finished
with flush fitting
leather handle.

10-way 16/9.5/8mm.
(400ft. Cans)

only

£2 19 6

11-way 8/9.5 mm.
(200ft. Cans)

only

£2 16 6



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USEFUL ACCESSORIES

Schiinsky lightweight tripod (centre column) with pan and tilt head	£20 3 2
M.P.P. tripod, with P. and T. head	£14 0 0
8mm. Haynorette animated viewer	£12 17 6
16mm. Haynorette animated viewer	£15 15 0
8/16mm. Ising splicer	£2 17 6
Marguet tri-film splicer	£4 0 0
16mm. Zeiss Moviscop editor	£38 16 6
Weston Master II universal exposure meter	£10 18 3
Muray de luxe viewer (8mm. and 16mm. models)	£28 17 6
Phonomat sound attachment for Eumig PB	£18 15 0
8/16mm. illuminated inspection viewer (new type)	£3 15 0
Ensign universal splicer	£7 10 0
Premier folding projector stand	£6 6 0

CINE FILMS FOR SALE

STAMP FOR LISTS—
(PLEASE STATE GAUGE)

ALL THE BEST

IN STOCK AT VICTORIA

INCLUDING:

★ 16mm. Bell & Howell 240.A.
★ 16mm. Bolex H/16 Reflex.
★ 16mm. Bell & Howell 200EE.
★ Tele Attachment for 200EE.
★ 16mm. Zeiss Moviscop Editor.
★ 8mm. Tri-Lens Sportster.
★ 8mm. Zeiss Movikron.
★ 8mm. Zeiss Movilux Projector.
★ 8mm. Eumig C.3.
★ 8mm. Bolex M8R Projector.
★ 8mm. Eumig P26 Projector.

and, of course, all the others in the Lower Price Range.

SECOND-HAND AND SHOP-SOILED BARGAINS

8mm. Cine-Kodak, f/3.5	£17 17 0
16mm. Cine-Kodak BB, f/3.5	£27 10 0
16mm. G.B.-Bell & Howell 603 Autoload, f/1.9	£82 10 0
9.5mm. Pathé "H," f/2.5 (Grey)	£22 10 0
2½x Tele Attachment for 624 Bell & Howell	£8 8 0
1in. f/1.9 T.T.H. Tele Lens for "Sportster" (Spigot)	£18 18 0
16mm. G.B.-Bell & Howell "622" Sapphire Sound Projector, complete with Transformer (Demonstration Model)	£200 0 0

A 'SOUND' Investment



THE 16mm. G.B.-BELL & HOWELL 622 SAPPHIRE SOUND PROJECTOR

Sapphire inserts fitted to intermittent shuttle and gate side tension runners to prevent wear. Result of this is over 400% longer life.

New camshaft and counter gear combination ensures quieter running. 750/1,000 watt lighting, sound and silent speed. Stills and reverse projection. 12in. cabinet speaker and transformer.

DEMONSTRATION MODEL
(List £252) A BARGAIN AT
£198.

→ OPPOSITE VICTORIA (UND.) STATION ←
EASY TERMS

• AVAILABLE FROM STOCK •
ONE ONLY

16mm. BELL & HOWELL
"ELECTRIC EYE"

Cine Camera. F/1.9 lens and fully automatic exposure control, including De Luxe carrying case; also 2x Telephoto Attachment and positive finder.

£329 0 0

• MAIL ORDERS • AND EXPORT

WE CAN SUPPLY

NEARLY EVERYTHING

IN THE WAY OF NEW CAMERAS AND EQUIPMENT ADVERTISED IN THIS JOURNAL—IF YOU ARE UNABLE TO CALL, PLEASE ADDRESS YOUR ENQUIRY TO
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166 VICTORIA STREET, LONDON, S.W.1
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DOLLONDS

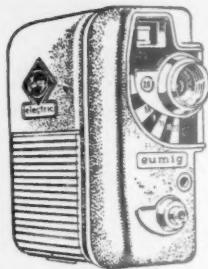
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537 PINNER ROAD,

NORTH HARROW

Tel.: Pinner 2780



8mm. Eumig Electric

For 25ft. spools of 8mm. double-run films. F/2.8 fixed focus Eugon coated lens. Single speed shutter. Continuous running and single shot release. Flash-lamp battery runs ten films.

£33 7 2

Ever Ready Case £4 0 8
Or deposit of £5 0 1 with
8 monthly payments of
£3 14 6.

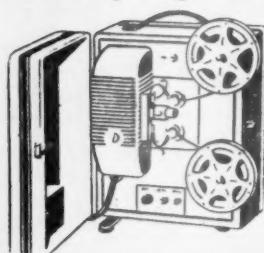
SECOND-HAND CAMERAS

8mm. G.B.-Bell & Howell Sportster, f/2.5	£36 10 0
Mytal, spigot mount	
8mm. Bell & Howell Filmo, f/3.5 lens, variable speeds	£24 10 0
9.5mm. Miller, prewar model, f/3.5 T.T.H. lens, variable speeds	£8 10 0
9.5mm. Pathé "H", f/2.5 lens, variable speeds	£20 0 0
9.5mm. Coronet	£5 19 6
16mm. Cine Kodak Magazine, complete with case	£46 0 0
16mm. Revere Magazine, 1in. f/2.5 lens, 3in. telephone lens	£47 10 0

SECOND-HAND PROJECTORS

9/16mm. Specto, 500 watt	£29 10 0
9.5mm. Paillard, 500 watt, resistance	£48 10 0
9.5mm. Norris, 200 watt, case	£13 10 0
9.5mm. Pathé Ace, complete with motor	£8 17 6

Kodascope Eight-500



blocks are installed to allow the projector to be used on all A.C./D.C. supplies. The Kodascope Eight-500 will accept 400ft. reels. Complete with one 8mm. 200ft. reel, 500 watt lamp, Kodascope splicing unit, bottle of Kodascope lubricating oil and camel hair brush.

£45 0 0

Or deposit of £22 10 0 with 12 monthly payments of £2 0 4 or 18 at £1 7 6.

LONDON, E.C.2

I COPTHALL CHAMBERS

Tel.: MONarch 4613

NEW CINE CAMERAS

8mm. Cima D.8, 12.5mm. f/2.5 Isco Westarit coated interchangeable lens	£29 19 6
8mm. Eumig Electric, f/2.8 coated fixed focus Eugon, single speed, flash lamp battery runs ten films	£33 7 2
8mm. G.B.-Bell & Howell Model 624, f/2.5 universal focus lens, single speed shutter	£28 16 4
8mm. Admir-a-Eight II, 12.5mm. f/2.8 coated Mirar, 35mm. f/3.5 coated Tele-Mirar, variable speeds	£58 16 0
8mm. Kodak Brownie Model II, f/2.7 coated fixed focus Kodak anastigmat	£21 17 10

NEW CINE PROJECTORS

8mm. Eumig P.8, 100 watt, 400ft. spool capacity	£32 0 0
8mm. Astro, 500 watt, complete with case	£37 10 0
8mm. Kodascope Eight-500, 1in. f/1.6 Kodak Ektanon, 500 watt, 400ft. spool capacity	£45 0 0
8mm. Paillard M8R, 500 watt, 20mm. projection lens, 400ft. spool capacity	£68 0 0
8mm. G.B.-Bell & Howell Model 606H, 500 watt, 400ft. spool capacity, 1in. f/1.6 coated lens	£63 0 0
MISCELLANEOUS ACCESSORIES	
× 2 Telephoto Attachment, for G.B. 624 camera	£10 15 6
1½in. f/4 Dallmeyer, type "D" mount	£13 8 3
1½in. f/1.9 Dallmeyer, new black and chrome mount	£21 17 10
Cinecraft Filter (callers only)	£4 0 0
Actinon Cine Exposure Meter, shop soiled	£7 7 0

**OUR EASY PAYMENT TERMS ARE
BASED ON A DEPOSIT OF 15% for 6 or 8
MONTHS and 50% for 12 to 24 MONTHS**

SECOND-HAND CINE CAMERAS

8mm. Cine Kodak Magazine, f/1.9 Kodak anastigmat, case	£60 0 0
8mm. Cinemaster G.8, f/2.5 fixed focus Unvar, 3 speeds	£19 10 0
8mm. Zeiss Movikon 8, single speed model, complete with E.R. Case	£45 0 0
16mm. Cine Kodak Magazine, f/1.9 Kodak anastigmat, case	£39 0 0
16mm. Cine Kodak Model B, 100ft. loading, f/6.3 lens	£7 10 0
16mm. Ensign Super Kinecam, 100ft. loading	£85 0 0
16mm. G.B.-Bell & Howell 603 Autoload, magazine loading, f/1.7 lens	£60 0 0
16mm. G.B.-Bell & Howell 603 Autoload, magazine loading	£85 0 0
16mm. Zeiss Movikon, 100ft. loading, coupled rangefinder, f/1.4 lens, 75mm. telephoto lens, reverse wind, delayed action	£150 0 0

SECOND-HAND PROJECTORS

8mm. Paillard K.8, 400 watt, complete with transformer and case	£30 0 0
8/9.5mm. Paillard G.916 Dual, 500 watt, transformer	£60 0 0
16mm. G.B.-Bell & Howell 602, 750 watt, transformer	£55 0 0
16mm. Paillard G.16, 500 watt, resistance	£37 10 0

DOLLONDS

Established over 200 years



8mm. CIMA D.8

For 25ft. 8mm. dbl-run film in daylight loading cassette. 12.5 mm. f/2.5 Iso-Westarit coated lens; parallax corrected optical viewfinder; smooth release and cable release sockets for single shot and remote control exposures and delayed action exposures. accurate footage indicator showing length of film ex-

posed; interchangeable telephoto and wide angle lenses available. Complete with cable release.

£29 19 6

Or deposit of £4 10 0 with 8 monthly payments of £3 7 0.

The Paillard B.8 Camera

This camera features seven speeds; the variable viewfinder makes use of the zoom principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and lock-run positions. The B.8 is complete with f/1.9 Yvar coated and in focusing mount with cable release.

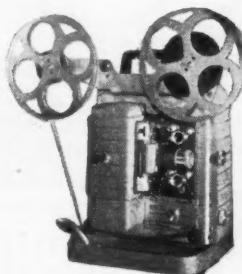
£79 18 6

Paillard C.8, single lens version of the camera described above. Supplied with 12.5mm. f/2.5 fixed focus Yvar and cable release ... £49 19 4

Additional lenses for B.8 and C.8 (also H.8): 36mm. f/2.9 Yvar, £29 3 9. 25mm. f/2.5 Yvar, £27 16 0. 55mm. f/1.8 Switar, £58 7 7. 5.5mm. f/2 fixed focus Pizar, £47 1 8.

8mm. G.B.-Bell & Howell

Model 625



Companion to the 624 camera. Featuring: f/1.6 projection lens; 400ft. spool capacity. Complete with 500w. lamp.

£35 0 0

Or deposit of £5 5 0, with 8 monthly payments of £3 18 1.

8mm. Zeiss Movikon '8'

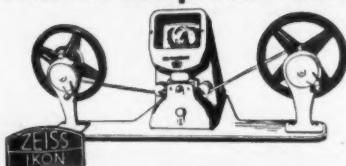
Uses 8mm. 25ft. double-run film. Has the f/1.9 Zeiss coated Movitar lens; 4 speeds. Of unusual shape and design which make it very comfortable in use.



£59 6 0

Or deposit of £29 13 6 with 18 monthly payments of £1 16 3. E.R. case £7 2 6.

Zeiss Moviscop Cine Viewer



The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen with normal room lighting on. In stock with the new grey finish.

16mm. Model

£38 16 6

8mm. Model

£38 2 6

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G.B.-BELL & HOWELL 624B

LENS F/1.9 WITH MIRROR

This camera is identical in design to the well-proven Integral 624 with 7/3 lens. Integral exposure guide using interlocking exposure symbols is another addition, and excellent addition, and excellent



S. B. -BELL & HOWELL 605A

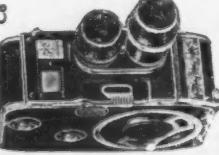
8mm, 5 speeds 8-32 F.P.S., all individually calibrated. Internally mounted lenses, built-in finding masks. Single picture device. Standard should last many years.



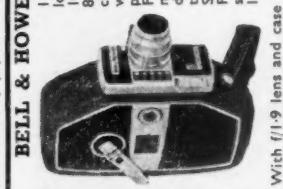
BOLEX C8 & B8

8thm. / speed. Single

single picture. Zoom type view-finder. Interchangeable lenses. Automatic footage counter. This well-known cine range provides some of the world's finest equipment. C8, f/2.5 lens. **£49.19.4** with zip case.



WELL 240



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FOR SOUND ON 8MM. FILM
THE CIRSE VOX CONSISTS OF:
Recording and erase unit which attaches to the top slot arm of your projector—Amplifier unit (the projector stands on this) with 3 outlets, one for headphones, one for a microphone, pick-up or radio, and one for a speaker—Amplification of any sound source—accurately screened microphone for hand or table use—Speaker.



NONRETTE **Mark II** **Editor** naturally brilliant animated pictures from **Mark II** **Haynorette** editor. Re-synthesized, fine grain screen giving superb image over large projection area. Rock steady and flickerless.

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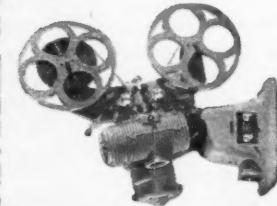
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Superbly produced and finished, this editor gives a large picture with maximum brilliance. Built-in switch and volume selector. Complete with 2 speed re-wind bench.	£38. 2. 6
8mm.	£38. 16. 6
16mm.	£38. 16. 6

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8mm. 500w. mains voltage. A really immaculate machine, silent in operation. Power rewind, still picture device. Separate lamp and motor switches. Rock steady and flickerless projection at its very best.

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Long awaited, the Weston III cine has now arrived. It offers greater scope with its increased film speed range and easier and faster operation with larger calculating dials.

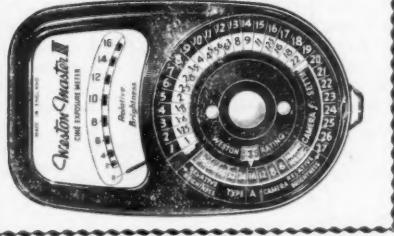
The price remains unchanged at

£10 . 18 . 3

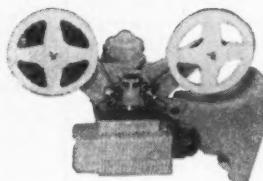
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We will make the top offer in the trade for your Weston II cine (or any other make of exposure meter) in exchange for the Model III.



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8mm. NILUS

A recently introduced projector using the new 8v. 50w. lamp which gives a light output comparable to most 500w. machines. Very quiet in operation, separate lamp/motor switching, high speed rewind. Complete with lamp and attractive carrying case.

£45 . 0 . 0

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8mm. NILUS

A recently introduced projector using the new 8v. 50w. lamp which gives a light output comparable to most 500w. machines. Very quiet in operation, separate lamp/motor switching, high speed rewind. Complete with lamp and attractive carrying case.

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or 9 monthly payments of £5 . 4 . 6.

EUMIG P8

8mm. 8 amp. lighting. By far the most compact machine on the market. Foldaway 400ft. arms. Geared rewind. Extremely quiet in operation. All voltages 100/250. Takes the PHONOMAT sound attachment. Projector incl. lamp.

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8mm. ASTRO

8mm. 500w. mains voltage. By far the most compact machine on the market. Foldaway 400ft. arms. Geared rewind. Extremely quiet in operation. All voltages 100/250. Takes the PHONOMAT sound attachment. Projector incl. lamp.

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focusing lens, single speeds.

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16mm. Paillard Bolex
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16mm. Bell & Howell
70da, fitted with 15mm.
f/2.5, 25mm. f/1.5, 50mm.
f/3.5, all Cooke T.T.H.
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16mm. Zeiss Movicon,
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variable speeds. £69 10 0

3in. f/1.9 Dallmeyer, in
C mount ... £22 10 0
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(Suitable for H16 or 70D
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focusing Yvar lens.
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12.5mm. f/2.5 Mytal lens.
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variable speeds, fitted with
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speeds, f/2.5 coated lens.
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case ... £27 10 0

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f/2.7 lens ... £17 10 0

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16mm. Dual Projector,
complete in case, at
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in case ... £79 17 6

16mm. Paillard Bolex
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16mm. Paillard Bolex
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Yvar and case £220 0 0

16mm. Bell & Howell
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fitted 25mm. f/1.9 T.T.H.
lens ... £75 0 0

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Walter 303 Portable
Elpico TR 250, 3 speeds
Wyndor Regent, 2 speeds
Elpico Portable, 2 speeds ...

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8mm. CINE KODAK, f/2.7 coated lens

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16mm. PATHÉ "H" MOTOCAMERA, f/2.5 £17 10 0.

16mm. B. & H. FILMO "75", f/3.5 lens, 100ft. loading

16mm. B. & H. FILMO "70D", 3 lenses and Case £125 0 0.

16mm. CINE KODAK "B", f/3.5, 100ft. loading

16mm. CINE KODAK "B" Jr., f/3.5, 50ft. loading £23 10 0.

GRUNDIG T.K. 8/3.D

TAPE RECORDER

This is a high fidelity portable recorder with two speeds 3½ in. and 7 in. per second. Standard twin track recording giving one hour playing time at 3½ in. per second and half-hour playing time at 7 in. per second on each track. Three built-in speakers, 4 watt output. Frs. res. 50-9,000 c.o.s. at 3½", " " 50-1,300 c.o.s. at 7 in.", Price " " £78 15 0 Condenser, Mic. £6 0

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Bell & Howell Range. The Model 240A is A NEW 100ft. Spool Loading Camera that many enthusiasts have been waiting for. Compact and full of useful features.

• 20mm. f/1.9 Sunmatic Coated lens, incorporating Interchangeable lens mount.

• Type "C" interchangeable lens mount. • Automatic film threading, B-48 f.p.s.

• Single frames and continuous running. • Runs 3½ ft. of film on each wind of motor. • Weight 4½ lb. Price: £119 0 0.

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Simple to use, versatile and able to provide variety of tilting tricks and effects. For use with any 8-9.5-16mm. cameras and wired to take two 100 watt pearl or Photoflood lamps. With 8×6in. frame and centring card

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WHEN contemplating purchase of cine equipment, see it at one of Dixon's Camera Centres if you can. Should this be inconvenient, buying by post from Dixon's is almost as good, because we send all cine equipment for genuine 7 Days' Trial. If not 100 per cent pleased, return goods undamaged and we refund deposit at once. This is the only safe way to buy by post—the famous Dixon way.

Bell & Howell 624-B



RELIABLE 8mm. camera ideal for the man just moving into movies. Taken standard double-8 spool loading films. Very easy to load, simple to operate. Has f/1.9 lens, large viewfinder, long-running motor and 3-way start button.

Cash Price £31 5 0. ONLY
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60/- returnable deposit,
then 8 payments of 76 1.



P. Bolex C8
POCKET-sized camera for the connoisseur, capable of highest class work. Has 7 filming speeds, single frame release, zoom-type finder. With f/2.5 colour-corrected lens.

Price £49 19 4. Trial ONLY
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payments of 120/10.



Eumig ELECTRIC
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Cash Price £33 7 2. ONLY
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deposit, balance in 8
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FREE 7 DAY TRIAL

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deposit secures Week's Trial

8mm. CAMERAS & LENSES

	Cash Price	Deposit	8 Months
Kodak Brownie, f/2·7	£ s. d.	s. d.	s. d.
21 17 10	45 0	52 10	
G.B.-Bell & Howell 624, f/2·3	28 13 6	55 0	69 9
G.B.-Bell & Howell 624-B, f/1·9	31 5 0	60 0	76 1
G.B.-Bell & Howell 605A Sportster, f/1·7	62 11 0	125 0	151 4
G.B.-Bell & Howell 605A Sportster, f/2·5	45 17 5	90 0	111 2
1jin. f/1·9 Serital...	26 8 2	55 0	63 7
B. & H. Sportster Duo, f/2·5	56 5 11	115 0	135 11
6·5mm. f/1·75 Taytal, with view-finder	27 2 1	55 0	65 5
Specto 88, f/2·5	41 14 0	85 0	100 8
Zeiss Movikon, f/1·9, new variable speed model	59 5 0	120 0	143 2
Paillard Bolex Model C8, f/2·5 Yvar	49 19 4	100 0	120 10
Paillard Bolex Model B8, f/2·5 Yvar	63 17 4	130 0	154 2
Paillard Bolex Model B8, f/1·9 Yvar	79 18 6	160 0	193 5
Eumig Electric, f/2·8	33 7 2	65 0	80 11
Eumig Model C3, f/1·9, coupled exposure meter	75 1 2	150 0	181 6

Grundig TK5 TAPE RECORDER

EFFICIENT tape recorder which at same time is compact, beautifully styled and extremely simple to operate. Many thousands of these instruments now in use all over the world.

Single tape loading is 850ft. long and lasts for 1½ hrs. The loudspeaker is a high-fidelity magnet type and the amplifier output is 2.5 watts, ample for all ordinary requirements.

Low-running cost because tapes can be erased and new recordings made on them.



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ONLY
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Let us advise you on all your sound recording problems: we are specialists.

Bell & Howell SPORTSTER DUO



New design permits rapid loading
no kink or twist of the film.
Constant speed, trouble-free motor.

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32 High Street
Tel : Southend 65611

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deposit secures Week's Trial

8mm. PROJECTORS (Prices include lamp)

	Cash Price	Deposit	8 Months
G.B.-Bell & Howell 625	35 0 0	70 0	84 8
G.B.-Bell & Howell 606	59 0 0	120 0	142 5
Kodascope Eight-500	45 0 0	90 0	108 10
Eumig Model P8	32 0 0	65 0	77 3
Eumig Model P26	61 14 6	125 0	149 2
Eumig Phonamat...	18 15 0	40 0	45 0
Specto 8mm. Popular	36 0 0	70 0	87 4

EDITORS

Moviscop 8mm. viewer	36 2 6	70 0	87 9
Muray 8mm. viewer	13 7 6	30 0	32 0

SCREENS

Raybright 30 x 22in., beaded	3 0 0	5 0	7 5
Raybright 40 x 30in., white	3 6 0	5 0	8 2
Raybright 40 x 30in., beaded	4 10 9	10 0	10 11
Huntsman 40 x 30in., white	7 0 0	15 0	16 10
Huntsman 40 x 30in., beaded	8 2 6	15 0	19 11

TAPE RECORDERS

Grundig Model TK5	55 13 0	110 0	134 9
Grundig Model TK8	81 18 0	165 0	197 11
Elizabethan-56	54 12 0	110 0	131 11

TRIPODS

Stabilo 8mm. cine tripod	5 19 11	10 0	14 9
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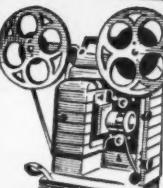
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ONLY Cash Price £35. WEEK'S TRIAL for 70/- returnable deposit, then 8 monthly payments 84/8.

Bell & Howell 606

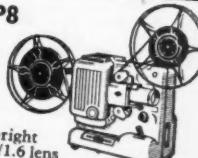
HAS f/1.6 lens, 400ft. spool capacity, separate switches for lamp and motor. Uses 500 watt lamp included in price. Price £59 0 0. Deposit 120/- then 8 monthly payments 142/5.



120/- DOWN

Eumig P8

SMALL, smart, easily transported 8mm. projector giving a wonderfully bright picture. Has f/1.6 lens 400ft. spool capacity. Easy to load and easy to operate. Price £32. Sent to you for Week's Trial for only 65/- returnable deposit, then 8 monthly payments of 77/3.



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65/-
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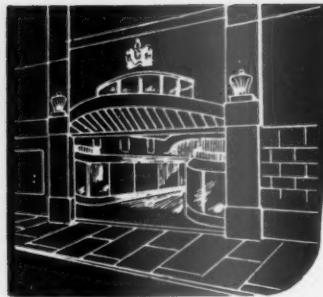
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PAILLARD BOLEX C8 and B8

These two cameras are identical. The only difference between the C8 and B8 is that the B8 is fitted with a revolving twin turret head. Otherwise specification is as follows. 7 variable speeds from 8 to 64 frames per second. Zoom type direct optical finder, accommodating 12.5mm., 25mm., and 36mm. lenses. Provision for cable release, single shots, continuous run, safety lock. Automatically setting footage indicator, governor controlled motor. Both cameras take Standard D mount lenses. Prices as follows: Illustrated above is the C8 with Som Berthiot Pan Cinor ZOOM lens, which has a variable focal length extending from 12.5mm. to 36mm.

PAILLARD BOLEX C8

Fitted with 12.5mm. f/2.5 Yvar fixed focus lens ... £49 19 4
 Fitted with 13mm. f/1.9 Yvar in focusing mount ... £66 0 6
 Fitted with 12.5mm. f/1.5 Switar in focusing mount ... £102 17 2

PAILLARD BOLEX B8

Fitted with 12.5mm. f/2.5 Yvar fixed focus lens ... £63 17 4
 Fitted with 13mm. f/1.9 Yvar in focusing mount ... £79 18 6
 Fitted with 12.5mm. f/1.5 Switar in focusing mount ... £116 15 2

ADDITIONAL LENSES FOR C8 and B8 (Also H8)

CODE	Yvita	£29 3 9
36mm. f/2.8 Yvar	Huaro	£27 16 6
25mm. f/2.5 Yvar	Swing	£58 7 7
5.5mm. f/1.8 Switar	Piaui	£47 1 8
5.5mm. f/2 Pizar fix. foc.	Velbe	£2 3 1
5.5mm. Field Adaptor for B8, C8		

6.5mm. HYPER-CINOR WIDE ANGLE ADAPTOR

Type 1, for Switar 12.5mm. f/1.5 from Serial 97366 and 12.5mm. fixed focus lenses. Code Hyper/Vebel	£25 1 9
Type 2, for Yvar 13mm. f/1.9 and Pizar 12.5mm. f/1.9 lenses only. Code Hyper/Vebel	£25 1 9
Pan Cinor 36 ZOOM lens, for H8, B8 and C8 models, variable focal length 12.5mm. to 36mm., maximum aperture f/2.8—in focusing mount and complete with coupled viewfinder with parallax adjustment. Code Hupan...	£127 17 7

Accessories for B8/C8 and L8:

Twin zip soft leather carrying case. For two 25ft. films, sundries. Code Besac	£4 17 4
Solid type de luxe carrying case in smooth brown leather for two 25ft. films, exposure meter, etc. Code Luxca...	£5 0 8
Ever Ready leather case for B8/C8. Code Prebe ...	£5 4 3
Solid type case for B8/C8 with Pan Cinor 36 film and exposure meter. Code Hupan ...	£6 5 1
Parallax corrector prisms (set of 2 in case): 10in. and 20in. Code Prism ...	£4 7 7
1ft. and 2ft. Code Prift ...	£4 7 7

STAR ITEMS

ALL NEW FROM STOCK

★ Paillard Bolex H.16 Reflex, with 25mm. f/1.5 Pizar reflex lens £243 5 0

★ Paillard Bolex H.8, with f/1.9 Yvar ...

£153 11 11

★ Paillard Bolex, C.8, with Som Berthiot Pan Cinor ZOOM lens. F/2.8 focusing from 2½ft. to Infinity. Continuously variable focal length between 12.5mm. & 36mm.

£164 0 4

★ Paillard Bolex Pan head Tripod, spirit level, guiding handle with cable release, legs can be locked at required angle or height. CODE: POTRE ...

£32 2 2

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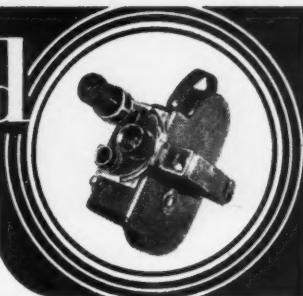
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16mm. Movikon K, f/2.7 Tessar, 4 speeds, with case	£42	10	0
8mm. G.I.C., f/2.5 lens, Berthiot W.A. attachment	£34	0	0
8mm. Kodak model 25, f/2.5 lens	£19	10	0
8mm. Revere, model 99, triple turret head. Fitted with 1in. f/1.9 and 1in. f/2.5	£47	10	0
8mm. Dekko, f/2.5 lens, variable speeds	£23	0	0

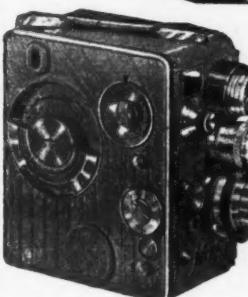
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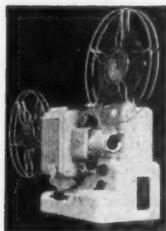
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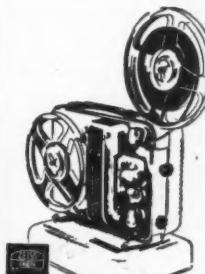
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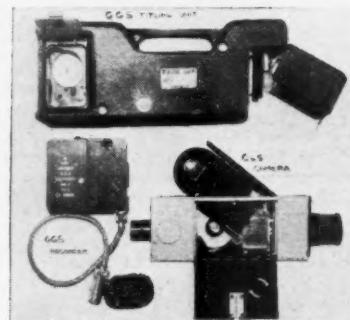
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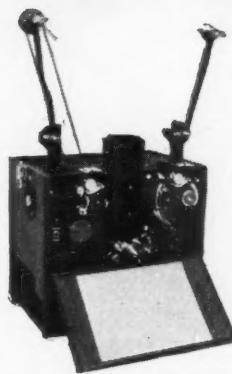
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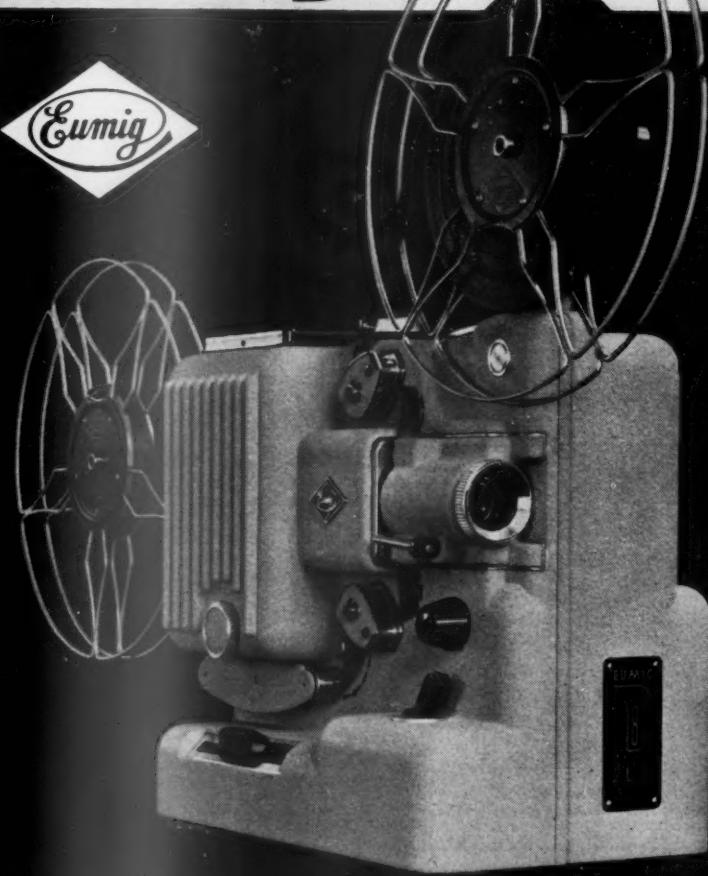
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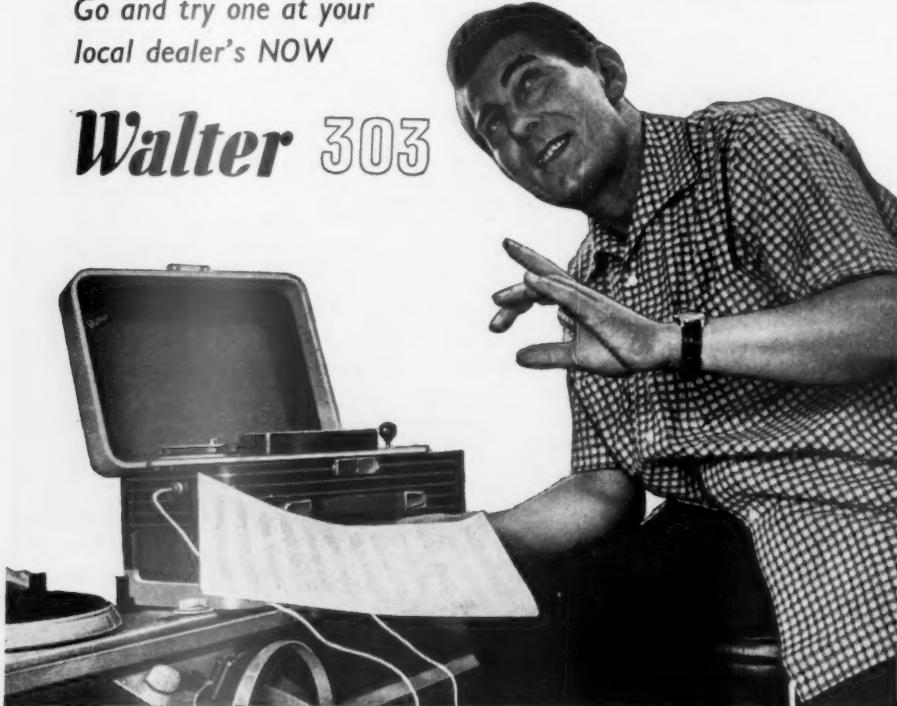
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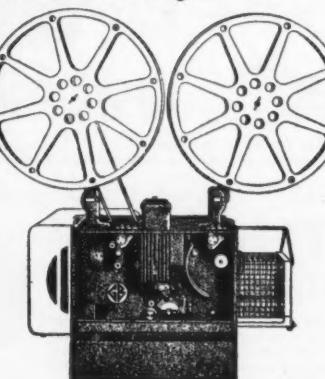
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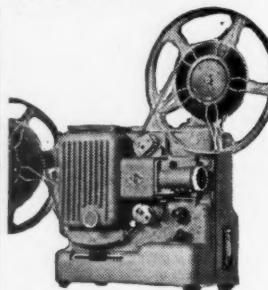
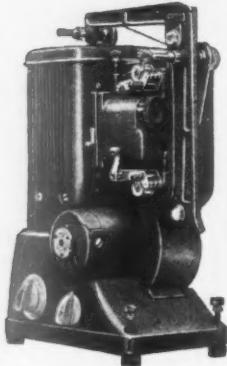
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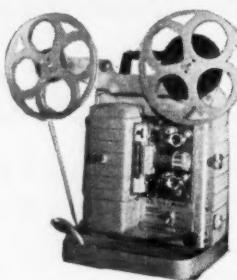
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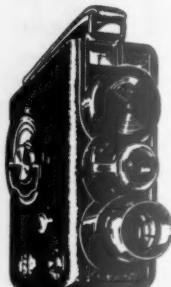
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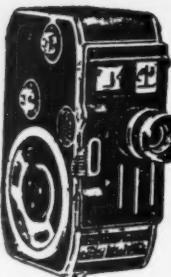
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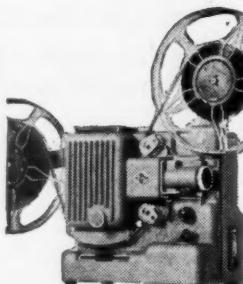
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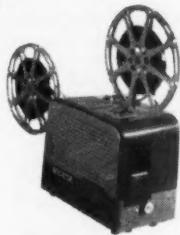
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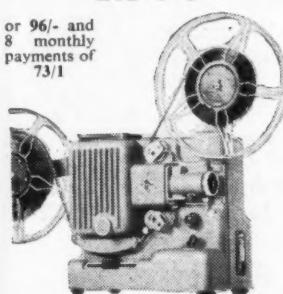
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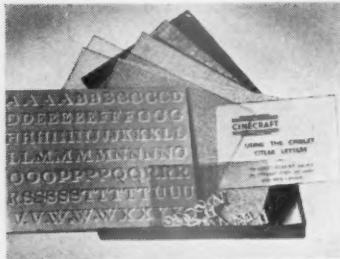
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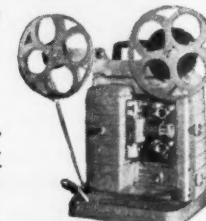
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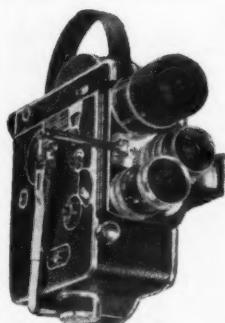
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Specto 500, 8mm., 115/500	£43 15 0
Eumig P.8, new model, 12 volt/100	£32 0 0
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8mm. CINE CAMERAS

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AK.8, f/2.8 lens	£29 19 6
Eumig Electric, f/2.5	£33 7 2
Eumig C.3, f/1.9 lens	£75 1 2
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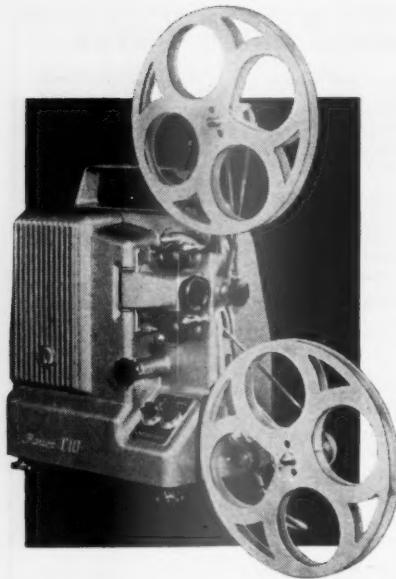
with f/1.4 25mm. Switar	£358 12 4
f/1.8 16mm. Switar	" "
f/2.8 75mm. Yvar	" "
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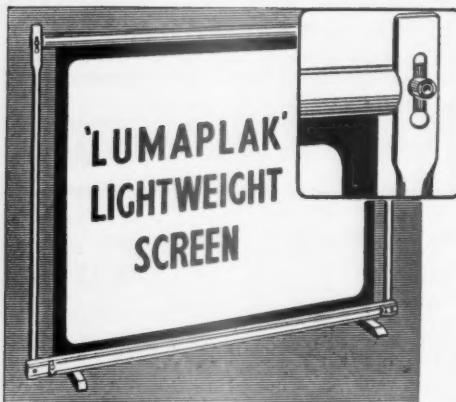


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40" x 30"	38" x 28½"	3 8 6	4 9 6
40" x 40"	38" x 38"	4 2 6	5 2 6
50" x 40"	48" x 38"	4 12 6	6 2 6
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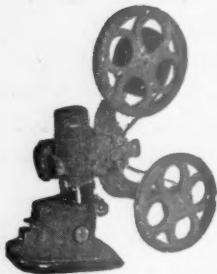
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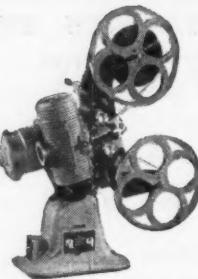
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Cinemex Ltd.	Cover	Vauxhall Film Hire Ltd.	888	Northern Camera Exchange Ltd.	950
City Sale & Exchange Ltd.	873, 881, 891	Walter Instruments Ltd.	882	Proffitt, R. W., Ltd.	951
Cinecraft Supplies Ltd.	888	Watson, W., Ltd.	883	Ranelagh Cine Services	956
Colwood Camera Co.	937	Westminster Photographic Exchange Ltd.	870, 871	Leics.	
Contemporary Films Ltd.	957			Jessop, F. E.	954
Dallmeyer, J. H. & Co.	953			Middx.	
Davis, A. M.	889			Dixons	874, 875
Dolland & Aitchison Ltd. and provincial branches	868, 869			Notts.	
Dormer, W. F., Ltd.	952	PROVINCES		Carlton Cine Service	946
Dulci Co. Ltd.	950	Berks.		Heathcote, P., Ltd.	944
F. H. Co.	935	Specto Ltd.	866	Soundisc	955
Flesco Ltd.	884, 885	Bucks.		Surrey.	
Fountain Press	945	Diamond Films Ltd.	954	Croydon Cine Exchange	946
Gevaert Ltd.	Cover	Cams.		Durbin & McBryde Ltd.	888
Grundig (Gt. Britain) Ltd.	941	Campkins Camera Shops	948	Meteo Films	955
Harringay Photographic Supplies Ltd.	878, 879	Ches.		Pyke, T.	953
Heaton, Wallace, Ltd.	Cover, 863, 864, 865, 867	Mid-Ches. Film Library	955	Sussex.	
Howell, Ivor F.	938	Essex.		Cine Accessories Co.	942, 947
Johnsons of Hendon	880	E.A.P. (Tape Recorders) Ltd.	943	Warwickshire.	
Mac's Camera Shop Ltd.	940	May & Baker, Ltd.	949	Cine Equipments Ltd.	944
Marsden & Heard Ltd.	883	Glos.		Midland Film Library	956
Microtechnica Ltd.	Cover	Miller Cine Co. Ltd.	950	Yorks.	
Movie Titles	957	Salanson Ltd.	942	Saville, John & Sons	887
M.S.S. Recording Co. Ltd.	938	Hants.		Sheffield Photo Co. Ltd.	892
		Presgrip Sign Co.	953		
		Kent.			
		Adventure Film Productions	940	SCOTLAND	
		Amateur Cine Service	946	Microfilms Ltd.	957
				Murray (Glasgow) Ltd.	949

● The Amateur Cine World Badge links amateurs all over the world. Make sure you wear yours when you go on holiday. It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—studs and brooch. It costs 3s. 6d. post free from "A.C.W." There is also a blazer badge at 5s.

Leader Strip

STUNT MAN

THIS issue is largely devoted to equipment, but essential though it is to keep tabs on the apparatus available and in prospect, it is no less essential to bear in mind that the potential of any item, simple and elaborate alike, depends not on cogs and wheels but on the man who uses it. With so much glittering apparatus catering for almost every need now becoming available, there is a very real danger of this home truth being forgotten.

We of *A.C.W.* don't think we run that risk because the man behind the camera continually emerges from a voluminous correspondence and often he turns up in person. For example, meet Ambamba Batura Wuta, Big White Man of Fire. You don't know him in that guise? Well, here he is again. He's driving that car which zooms up out of the darkness. Above the roar of its engine rises the wailing note of a siren.

The car will never make the bend. With a screaming of brakes it sweeps across the pavement, hurtles into a shop front, bounces twice, rolls over and crashes to a shuddering stop, festooned with writhing skeletons of metal and jagged brickwork. The door is forced upwards and a tall, gaunt figure staggers out. "Cut!" comes a cry. Then: "O.K.! Print that one!" Ambamba Batura Wuta, alias Tex Martin, stunt man, lights a cigarette.

Many *A.C.W.* readers will have met Tex personally. Many more will have written to him. Some time ago, in Ideas Exchanged Here, he invited readers to call on him at the stage door of the theatre at which he was then appearing, or to write if they couldn't call, for—he said—"I have gained experience of all sides of the cinema industry in many countries . . . and would be pleased to give any advice I can to anyone interested in what I consider to be the most interesting and creative hobby in the world." For Tex is a keen amateur who sports some impressive equipment.

Later he called in on us—with an apology. "I'm behind with the letters. I hope the readers who wrote me won't mind, but hundreds of them have written." And 120 presented themselves at the stage door, one of them in a pantechnicon all of 40ft. long: he was a long-distance driver. Then when Tex flew to Amsterdam to fulfil an engagement, five Dutch readers sought him out at a theatre there.

How are the stunts done? They must be mostly fake, of course, say the uninitiated, particularly in the case of car crashes; probably the cars are tampered with in some way. In fact, there can be very little faking, for the driver must have complete control of the vehicle. He can—and usually does—weld the driving seat to

the chassis, remove windscreen and windows, have a wet blanket on the floor in case he is trapped and the car catches fire, and in many cases he uses a safety belt. For head-on crashes, the framework of the cars is usually strengthened, and just before the moment of impact the drivers will often throw themselves over the back seat and lay flat on the floor.

Similarly, although fights are staged, carefully plotted and rehearsed in detail, the good stunt man takes and delivers real blows—but he is an expert in riding them and in falling. When, however, bullets appear to chip pieces off the fence against which the hero crouches, the splinters are invariably produced not by a gun but by small detonators fired electrically. Yet knife throwing, which could be faked by the use of wires and reverse camera work, is usually the real thing—and it's not as dangerous as it appears. At least so Tex Martin says. We are content to take his word for it.

In all the years in which he has been in films, the major injuries he has sustained have been few because—and these are his words—"before I undertook any stunt, I made sure I could do it and—very important, this, from the director's point of view—I could reasonably expect to get it right first time." Rigorous training from an early age, learning how to use firearms (the name bestowed on him in Africa testifies to his skill in this), knife throwing, archery, sharpshooting, unarmed combat, judo, aerobatic stunting, escapology, steeled and disciplined mind as well as muscle and taught the lesson that the apparently miraculous is achieved only by the most careful planning, that the seemingly haphazard has to be blue-printed.

It is the unpredictable which is most to be feared. Who could have foreseen that, during the shooting of *The Black Rose* in Morocco, the public address system would break down, and that the fierce-riding Bedouins, lacking direction, would have entered into the mood of the scene with such fierce relish that the "native" who was to appear to have been trampled to death beneath the hooves of their Arab steeds would indeed be run down? "Nearly every bone in my body was broken," says Tex casually and adds philosophically that it was just one of those things.

"But," he continues, "if I can look back on a full life it's not so much because of all the excitement but because I've been absorbed in everything I've seen and done. Even now I never enter a film studio without finding something new and interesting. The inevitable hanging around between takes has never seemed interminable to me, for it gives me a chance of studying the cameras and the camera work, the lighting, set building and the rest. So you can understand why I like meeting amateur film makers, and get so much enjoyment from trying to make my own films." Tex Martin can't be described as a typical amateur, but amateur films would be better than they are if he could be, for if his outlook and the rigorous discipline which is the keystone of his professional work could be ours, too, what might we not achieve?

The Prospect Before Us



D. COLLINS surveys recent trends in equipment design and speculates on developments that may be expected in the near future.

Automatic parallax adjustment and facility for viewing the scene being shot as a complete entity or as a defined portion of a larger field are features of the impressive new Japanese camera, the 8mm. Canon.

With the arrival of a new year one takes stock of the achievement of the recent past and speculates happily on the future. The outstanding feature of the past three or four years is without doubt the remarkable advance of 8mm. A considerable variety of apparatus has become available, much of it streamlined. This is particularly apparent in projector design, with projectors built into their own cases, elimination of separate items such as resistances and transformers, and, incidentally, an attendant onslaught on prices in the shape of mains voltage lamps.

Variety is especially in evidence in cameras. At one end of the scale is the equivalent of the Box Brownie and Colour Snap cameras, typified in America by what is known as the "Sundial." You set the dial to the prevailing lighting conditions and this correspondingly sets the lens aperture. At the other end of the scale is the triple turret camera (but increasing interest is being shown in twin turrets) normally fitted with variable speeds, single picture device and now through-the-lens viewfinders (Camex) and automatic parallax adjustment (Canon).

Pride of ownership is a very important consideration. Obviously one gets the best equipment one can afford—and often more than one can afford—and good looks play a decisive role. Complicated-looking apparatus bristling with knobs and gadgets exercises a strong pull, and so we see signs of the creation of an illogical situation. 8mm., the easy-on-the-pocket gauge designed for the home user, is developing so many refinements as to put much of it beyond his reach. If the trend continues, we can expect to see in due course a camera with coupled rangefinder as well as all the other features mentioned above.

Exposure remains probably the greatest worry to the beginner. Cameras with built-in photoelectric exposure meters are comparatively common and have been available for a number of years, but a recent development is the entirely automatic exposure setting in which the p-e cell, instead of indicating a value on a dial, operates a minute electric motor and makes the necessary



Through-the-lens viewfinding is one of the attractions of the Camex.

alteration to the iris diaphragm in the lens. At the moment it represents the ultimate to the man who fears he will never master f numbers and such, but one can reasonably expect it to be an accepted feature of one type of better class camera in a few years' time.

This automatic exposure setting is available on 8mm. Bell & Howell cameras in the U.S.A. It is set for Kodachrome but presumably it will become possible to preset it for a choice of emulsion speeds, though in America 8mm. filming is confined almost exclusively to colour.

That the attraction of the coupled-photoelectric exposure system is gaining popularity is indicated by the fact that Elgeet have brought out a lens, of standard type D mount, with a coupled meter; so that this feature can be added as an accessory to any camera which will take these standard lenses.

In the ideally simple camera (you press the button and get a satisfactory colour movie every time) one could reasonably look for automatic presetting of lens aperture by coupled exposure meter, magazine loading and fixed focus lens, with—in a de luxe model—rangefinder coupled with viewfinder parallax compensation coupled with lens focusing. Only the problem of unsteady shots would remain, and to overcome it one can only suggest a small gyro wheel assembly incorporated in the camera body; but up would go the weight and the expense, and 8mm. would be still further removed from the realm of economical operation.



The latest in 16mm. wide screen—home-made. The camera with which this frame was taken is illustrated overleaf.

In the ideally gadgetty camera offering extreme versatility one would expect spool loading (since magazines prohibit many special effects) with three-lens turret, the lenses having aperture and focusing rings interconnected so that all were at all times set similarly. There would be both a through-the-taking-lens viewfinder which eliminates the parallax error and also permits accurate focusing by using the longest-focus lens on the turret for this purpose, and also a direct finder with larger-field masks. Speeds from 6 to 64 f.p.s.; variable shutter; single pictures with choice of exposure according to shutter slit setting; frame counter and back-wind and provision for external drive and cable release.

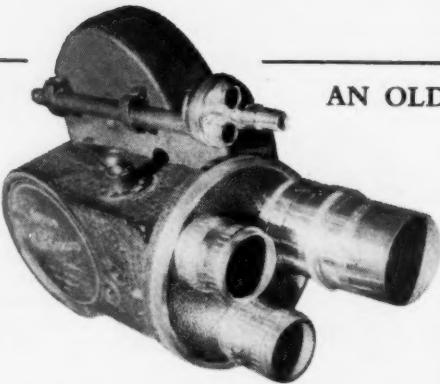
Provision for gate masks without fogging would be eminently desirable. Exposure meters would not be incorporated, for the automatic type precludes one securing often needed effects, and the coupled type fills the viewfinder with pointers and can be a distraction. Moreover, the incident light method is the best for exposure determination. And, of course, if one is considering complicated cameras, one can't leave out sprocket drive. Though an added expense, there can be no doubt at all that it ensures greater film steadiness.

The two main shortcomings of projectors are that they need threading and lubricating, but the need for lubrication is dwindling as design and engineering techniques improve. The designer's aim must be to make a film show no more of a chore than switching on the television set. Of course, many operators will continue to prefer a wide range of knobs, dials and levers, and there should be no difficulty in catering for them! As to refinements in accessories, let us demand of the chemists a non-scrape film cement, a constituent of which would dissolve the bit of emulsion it touches.

No comment on design trends in apparatus would be complete without reference to the combined camera-projector. Such equipment has continued to crop up since the earliest days of 35mm. cinematography, and now at last it has appeared in the U.S.A. in the 8mm. field, in the shape of the Wittnauer Cine-Twin, made by a division of the Longines-Wittnauer Watch Co.

The apparatus consists of a 4-lens turret sprocketless electric-battery-driven camera, the projection lens occupying one position on the turret. A multi-focal, 6.5mm. to 38mm. finder is fitted. Total weight is 4lb. Raising the front spool arm for projection inserts a guide in the gate for 8mm. width, opens the light path to the projection lamp, and the rotary shutter is re-positioned for projection.

One would like to know more about the last, for it is at this point that all such apparatus has fallen down in the past: the camera demands equal open and closed periods *once* per frame, whereas the projector at 16 f.p.s. demands roughly equal open and closed periods *three times each* per frame. Up to now these differing but essential desiderata have eluded designers, so one awaits with particular interest more details of this attempt—and of other attempts which are sure to be made to solve problems which hitherto have hindered progress. The future is indeed bright.



AN OLD

You might almost say it's the last word, for this Ensign Kinacam has been adapted for wide screen. I. P. Smith, whose wizardry with anamorphics has intrigued so many amateurs, now turns his attention to wide screen without squeeze.

The camera has been given a turret with modern lenses and a positive viewfinder, and the aperture plate modified to suit masks giving a picture ratio of 2.5 : 1 as well as the normal 4 : 3. Arrow "A" indicates mask in position. Actual frame area used is 15mm. x 6.5mm. Rather surprisingly, there is no cut-off at the sides with the standard C mount lens. The projector must, of course, be similarly modified, and it must be one in which the film is held by the edges.

Mr. Smith is now at work on a projector gate which will enable him to change the picture ratio while the film is running. He anticipates this facility being quite impressive

The Camera You Want

Readers Give Their Views

LET our pleas relate to tomorrow—not 1984. Most of us have an equipment ceiling price of £100, with the camera accounting for half this sum. I use 8mm., and top priority is a camera with sprocket drive, for steadiness is the first essential. "Steadiness is good for this class of camera" is not good enough.

I want three speeds—8—16—24 f.p.s.—in addition to single exposure. A refinement would be a detachable handle, similar to that of the AK8, but with forward wind as well as backwind. I also want electric drive. Springs deteriorate with age. Wide-screen format, without an anamorphic, would be an advantage, the full width of double run being used. All this I am prepared to pay for—but not for built-in exposure meters, zoom lenses, turret heads, reflex viewfinders, magazine loading, f/1.9 lenses, or anything which would put the price above £50. A final word. A dual 8/16 projector could accommodate the new format.

Hornchurch.

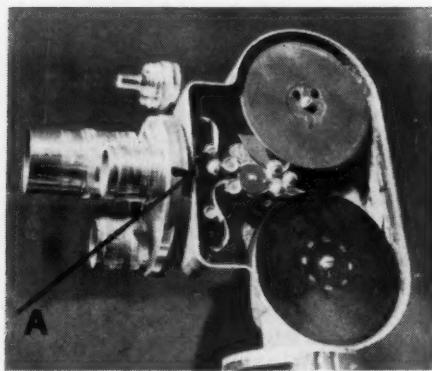
H. TAYLOR.

Must Be Maltese Cross

HERE is the specification of the camera I would like: Gauge: 16mm. Capacity: 50ft. spools. Motor: to be a much better one than the usual, even at the expense of greater size and weight of the camera. Electric drive would be best but it has its disadvantages. There is no clue to the state of the batteries and they might be impossible to obtain abroad.

So I prefer clockwork, which should be capable of running 50ft. of film on one wind, be fitted with governors with adjustable speed regulator and have a revolving disc run by a 60 to 1 reduction gear and visible through an opening in the camera so that revolutions per minute could be counted. These

CAMERA—BUT IT'S NOW ULTRA MODERN



when travel films, for example, are screened—and the traveller who has taken the pictures will not have had to burden himself with anamorphic attachments which are not carried quite as easily as the normal lens. There is also the point that there is no distortion or colour fringing. Definition in the sample strip submitted to us was first-class.

would correspond to f.p.s., and accuracy could be maintained by adjustment of the brake on the governor flywheel. Normal speed would be 24 f.p.s. to produce a really flickerless picture. I should want no other speeds except a single picture device.

Film transport must be Maltese cross, which is the only method making a double image impossible. The Maltese cross unit should be easily removable *en bloc* from the camera, being fixed by a single screw and locating pin. After much wear a new one could instantly be inserted by the owner and the old one returned to the makers in part exchange. Lenses: an f/1·4 of normal focal length and an f/4 telephoto in turret. Viewfinder: Reflex focusing.

So my camera of the future could easily have been the camera of today.
Bradford-on-Avon.

H. WILLSON.

Before Its Time

FIRST, to be completely negative: (1) Why should I have to use a separate instrument to determine exposure? (2) In the few cameras with integral light meters, why should it be necessary to change one's grip to shoot after framing the subject in the viewfinder and adjusting the aperture? (3) Why is the claw-to-gate distance different in nearly all makes of cameras? Surely it should be basic, as should the position of (4) The frame line; this nearly always passes through the perforations, but in one case passes through the centre of the frame. (5) Very few cameras seem to be designed for convenient holding. (One 8mm. camera, priced at about £150, which I examined at the Photo Fair, was too bulky to hold in one hand while operating the gadgets with the other).

Now to be positive: (1) I would like to see a camera based on the Movikon 8. The design of the film path of this is before its time; I have not handled anything to approach it for simplicity. When the projector has the same claw-to-gate distance as the

camera, pictures are rock steady. (2) Variable speeds not required. I have never found the need for them, mainly because I abhor tricks of any kind. (3) Three interchangeable lenses with bayonet fittings (two as extras) should be available—normal, w/a and telephoto, coated black with white markings. (4) A photo-electric cell could be fitted just under the lens. (5) Assembly of the lens should automatically adjust acceptance angle of viewfinder and p-e cell.

(6) I would like the general shape of the Movikon 8 preserved because the grip could not be improved. The trigger operation with the forefinger of the right hand could be retained and the adjustment for focus (i.e., the axial movement of the lens in conjunction with the pointer of the p-e cell) placed by its side. This latter would be in the form of a knurled wheel whose periphery just protrudes from the camera body. By doing this the forefinger could operate both features without disturbing the grip or one's view of the subject.

(7) I would like to see a spigot fixing for attaching camera to tripod. I always use this method by applying an adaptor to the $\frac{1}{4}$ Whit. camera thread. The spigot is of steel, $\frac{1}{8}$ in. dia. \times $\frac{1}{8}$ in. long, and obviates that "screwing round action" which either wears the thread in the light alloy body or makes it very easy to drop the whole outfit.

Price: up to £80.

Enfield.

H. J. TURPIN.

Rotating Prisms

THERE are several reasons why the rotating prism mechanism is not suitable for normal cine cameras. One fundamental difficulty is that the compensation for film movement is not perfect; if the prism rotates at a uniform speed, the image does not move down at a uniform speed. This leads to vertical blurring which, acceptable on the small screen of an animated viewer, would be hopeless on a large one at normal viewing distances. In the Kodak high-speed camera the effect is, I understand, mitigated by combining the prism with a cylindrical shutter which restricts actual exposure to about half (or less?) of the cycle, but definition is still probably inferior to that obtained with a conventional camera.

If it were possible to devise a mechanism which would, with the necessary accuracy, vary the speed of the prism during the exposure of each frame, a camera could be built to give practically continuous exposure, that is, for example, almost a full 1/16 sec. exposure at 16 f.p.s. Apart from the obvious 1-stop gain in sensitivity, a smoother rendering of rapid movement would probably result.

Other difficulties, though, remain; the image does not stay in exactly the same plane during its downward movement (though perhaps a curved film track would compensate adequately); there is chromatic aberration of an interesting kind in that different coloured images move different distances at different speeds (probably not serious, though, on 16mm.); and the arrangement permits lenses of rather long focal length only (about 50mm. minimum on 16mm.) unless the "inverse telephoto" type of construction is used.

As to the kind of camera I would like, I'll restrict myself to a few general principles. I'd rather gain a little weight than lose accuracy and reliability. I'd like to be able to focus and viewfind through the actual taking lens when necessary, but I don't really approve of permanently deflecting a portion of the light for this purpose (a neat device to pull back the pressure plate and film and insert little periscope arrangement, all without opening the camera, would suffice). And I value my independence too much to want automatic photo-electric iris control!

Enfield

JOHN M. ANDERSON.

A further selection of letters next month



A Controlled Speed

Titling Drum

By R. G. A. Warner,
A.M.I.Mech.E.

SIMPLE titles are best, of course, but a titling drum, used with discretion, can be a considerable asset. It enables a long title to be presented easily at a controlled speed, so obviating the impatience felt by the quick reader, who, having scanned a long static title quickly, spends the rest of the time for which it is on the screen looking for faults in the presentation. And, of course, if the title is lettered in white on a matt black paper, it can be superimposed by double exposure on a moving photographic background.

It is astonishing how many cine fans still possess the Meccano sets given to them in their youth; when such parts are available the construction of a suitable drum is a very simple matter, as can be seen from the photographs. The drum illustrated was so built up because all the parts, including the war surplus electric motor,

were lying about in my workshop, but you would doubtless find it a simple matter to adapt the design to suit available materials.

The electric drive is very convenient, but not essential, since the drum has only to make one revolution. The device I use has proved most useful because the speed of revolution can easily be varied, the rotation is very smooth and steady, and the drum can be readily started and stopped by the camera operator with the aid of a foot-switch.

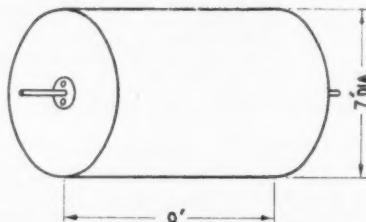
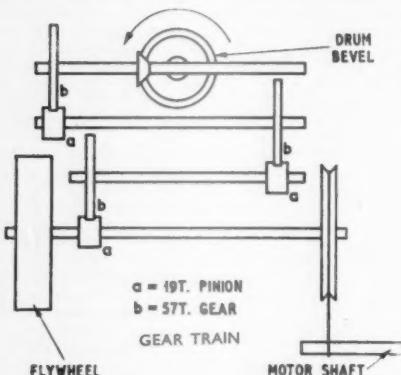
Measurements of the drum, obtained from a local confectioners, are given in the diagram. The centres of the base and lid were located as accurately as possible and holes drilled to secure the bosses and axles. (Since the photographs were taken, the drum has been given a coat of matt black paint.)

The base consists of two $12\frac{1}{2}$ in. girders with $3\frac{1}{2}$ in. crossmembers. On the right-hand side a $5\frac{1}{2}$ in. \times $2\frac{1}{2}$ in. angle plate

acts as one bearing for the drum. A box $5\frac{1}{2}$ in. \times $2\frac{1}{2}$ in. \times $2\frac{1}{2}$ in. is bolted on the opposite end of the base to receive the gearing and to bear the other end of the drum.

It was surprising how difficult it was to eliminate jerkiness in the rotation. Ultimately I decided to use spur and bevel gears, and to fit the brake shown in the diagram. The total reduction ratio employed was 648 to 1 to suit the particular motor used. The Meccano transformer is fitted with a variable resistor which gives a useful range of speed—from 6 to 25 seconds per revolution.

For one method of use take a



With this set-up (150 watt lamps in reflectors) exposure for Kodachrome is f/2.8.

piece of stiff coloured paper of the measurements given in the diagram below, lay out the title as indicated with a Uno stencil, wrap the strip round the drum and gum the overlapping ends. Alternatively, plastic letters can be secured to the strip with a latex adhesive, in which case side lighting will give some interesting shadows. The layout shown was for an 8mm. camera, with $\frac{1}{2}$ in. lens, at a distance of 1ft. 9in. The field at this position is approximately 7in. \times 5 $\frac{1}{2}$ in. The camera is aligned, allowing for parallax, to get the title central, with the top and lower edges of the drum just out of sight. A stiff card, of the same colour as the paper on the drum, can be secured close behind it to shield the background in case the vertical alignment of the camera should be slightly out. In the reflectors shown, two 150 watt bulbs level with the camera give f/2.8 at 16 f.p.s. on Kodachrome A.

The motor circuit makes it an easy matter to start the drum with the foot-switch, start the camera, fade in, run the drum

to the last line, fade out, stop the camera and stop the drum.

Simple though the construction of this titling aid is, the man who feels it is beyond him need not go

without if he can afford to buy, for a variety of effects is obtainable from a number of titlers now on the market—and many of these titlers are great fun to use.

60ft. and 300ft.: The Reason Why

It has always been a sore point with home showmen that the films they buy or hire on 9.5mm. are inevitably abridged versions. An article in *The Link*, the magazine of A.C.W. 9.5 Cine Circle No. 8, discusses this "Question of Cutting." "Amateurs argue that Pathescope has rendered a service to home movie enthusiasts by reducing features to two or three reels, thus saving them considerable hire charges," writes Roy Hannam. "But when I watch a shortened version I always feel cheated. The tendency to condense films into a fewer number of reels was almost entirely confined to the 9.5mm. gauge. Even the 8mm. Kodak library, which had a rather poor selection of films, was making progress before the unfortunate sell-out in the early 1940s. It had already made available full-length versions of *The Lost World*, with Wallace Beery and Bessie Love, *The Covered Wagon*, with J. Warren Kerrigan and *Where the North Begins*, with Rin-Tin-Tin."

But there was a simple reason for Pathescope's seemingly callous policy. When 9.5mm. was first introduced, the Home Movie could only accommodate 30ft. and 60ft. reels, and several hundred heavily abridged versions of silent features and 2-reelers had been released before the 300ft. super-attachment was marketed. By that time the copyright on the films had been settled and various restrictions had been imposed.

Uneconomic

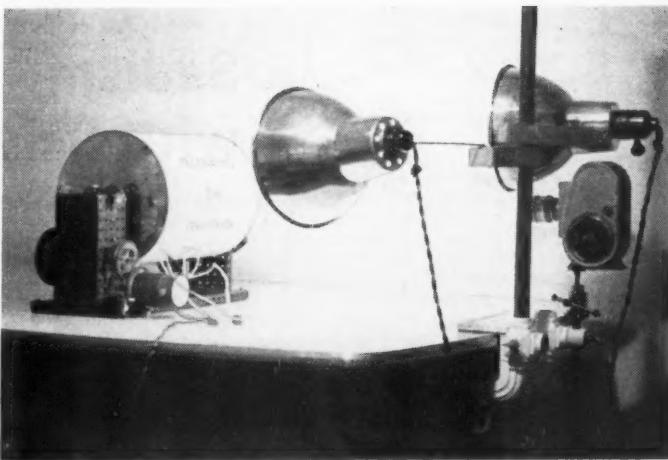
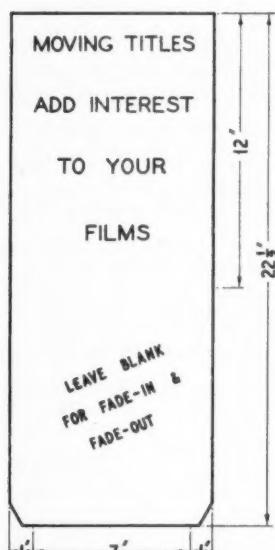
It was too late for most of the films to be re-released in longer versions, nor would it have been an economic proposition, but Pathescope decided to make a few of the most popular titles available in both 300ft. and multiple 60ft. lengths. At first all new releases were issued in this way, but as more and more Home Movie users bought super-

attachments, so longer—but still abridged—versions were distributed.

In the early 'thirties when 9.5mm. and 16mm. were neck-and-neck in the race for supremacy, Pathé of France experimented with the release of uncut versions of silent features. The experiment was unsuccessful; Kodak Ltd. were doing a brisk trade in hiring complete 16mm. and 8mm. features from their library, but they were not offering them for sale. Pathescope's library had not been operating for some time because their films were almost as cheap to buy as they were to hire, and impudent nine-fivers were far more likely to buy *The Wrecker* at 37s. 6d. (as it was then priced) in a one-reel notched version, than to pay nearly £10 for the complete film.

A.C.W. TEN BEST OF 1957

Last day for entries is 31st December, 1957. Entrants may submit as many films as they wish, but each must be accompanied by an entry form. This was published in last month's issue, but if you do not wish to cut your copy, or need more than one form, you should write immediately for the number you want to A.C.W., 46-47 Chancery Lane, London, W.C.2. Please remember to enclose a stamp—and on the matter of postage, may we remind you that, although there is no entry fee, we do require you to enclose a stamped addressed label with your film(s)! Last year a surprisingly large number of entrants forgot this and so involved both themselves and us in much letter writing. We acknowledge receipt of all entries. The ten "Oscars" awarded become the winners' property, and this year there is an extra—a special award presented by the British Film Academy.



Sadism with Scissors



PHILIP HUDSMITH of Adventure Films tells how and why he cut an amateur-made comedy by half

A friend of mine brought back 2,000ft. of beautifully exposed 8mm. Kodachrome from the Antarctic. It won a three star award in this year's Ten Best competition—but only after I had cut it down to 150ft.—yes, 150, not 1,500ft. Some little while ago I was sent a film called *Late for Work* and asked if I would distribute it. The makers said they knew it was too long—it ran to nearly 400ft. They said they knew it needed cutting to give a running time of 5—6 minutes.

If they knew this, why didn't they cut it themselves? It might then have been one of the Ten Best instead of a three star winner. The trouble was that parts of it were tedious. Well, I didn't fall in love with every frame of it as they had done. I reduced it to 200ft., and it is now a very entertaining picture. This is how I did it and why I jettisoned so much of it.

The main title is followed by three subtitles: 1. *Directed by A Late Riser*; 2. *Produced by I. N. A. Hurry*. 3. *The incidents in this film are not imaginary, and their relation to persons living or dead is intended—or words to that effect*. Nos. 1 and 2 I cut out because they were feeble attempts at a joke and not at all funny. The third subtitle I left in because I felt it might get a laugh from the habitual cinemagoer.

The opening sequence showed: 1. Long shot of the factory where the late riser worked. 2. M.S. of an official hanging a notice on the works notice board. 3. C.U. of the notice, which stated that unpunctuality must cease and that anyone late for work in future would be severely dealt with.

The long shot meant little—there was no need to establish the factory or to try to build up a factory atmosphere—so out it came. The other two shots had a definite bearing on the action, so they remained, but were shortened, for they were overlong.

Second sequence: L.S. The late riser's house, camera panning l to r, with the words, "Early one morning," superimposed. They fade out as the camera comes to rest on the late riser's bedroom window. Next, a C.U. of the window. I took out the C.U.: it was mere padding and delayed the development of the story.

Third sequence: late riser in bed; his alarm clock, with the hands set at 7 a.m.; milk float arriving; woman getting out of it, taking the milk from the back, walking to the front gate, up the garden path, round to the back of the house, delivering the milk, walking back down the path, out of the gate, and getting in the float, which drives off;

If you've got a cut that's happy,
boil it down.
Make it short and crisp and
snappy,
boil it down.
When your brain its coin has
minted,
Cross the frame your blades
have sprinted,
If you want it married-printed,
Boil it down.

Take out every padding shot,
boil it down.
Any surplus? Scrap the lot!
Boil it down.
Make your meaning plain.
Express it
So we'll know: not merely
guess it.
Then, my friend, 'ere you caress it,
Boil it down.

Cut out all the extra trimmings,
boil it down.
Skim it well, then skim the
skimmings,
boil it down.
When you're sure't would be a sin
to
Cut another sequence into,
Screen the thing and then begin to
BOIL IT DOWN.

The little piece of doggerel above, author unknown, was handed round at a lecture on editing given to members of the British Kinematograph Society. Now the B.K.S. is an organisation of professionals, though it does make provision for the really serious amateur. If the versifier's advice to wield the scissors again and again and yet again was thought to be sufficiently important to offer to those who earn their living by making films, how much more significant is it for the amateur!

The plain fact, which every amateur knows—and every amateur ignores—is that he just will not cut enough. Ideally, no cameraman should be allowed to cut the material he has shot because he worships every frame. The lone worker, however, must school himself to do so. He must make up his mind to be a sadist with the scissors. If he used them as viciously as he should, he would invariably throw away far more than he keeps.

the man in bed; alarm clock; he stops it ringing; composes himself to sleep.

Fourth sequence: newspaper boy entering gate, walking up path, delivering paper, and leaving in a sequence of shots similar to those already described; man in bed; clock hands point to 9 a.m.; man still asleep; telephone ringing; he wakes up and looks at clock, notes the time and leaps out of bed.

The sequence that follows—of the man dressing and dashing off to work—is highly entertaining, for to get over the impression of frantic hurry it was filmed at one frame per second; the gags, too, are good and well placed. This sequence needed no assistance from me, except for the trimming of a few frames from the beginnings and endings of shots. It had been well planned and executed.

But those long, boring introductory sequences! They had only one point to make: that the man should have risen at 7 a.m., but didn't. He overslept, and didn't even hear the woman arrive with the milk, or the boy deliver the paper. He wouldn't have woken up at all had not the telephone disturbed him. I boiled those sequences down to this:

Man in bed; clock with hands at 7 a.m.; shots of man switching it off; one shot of woman delivering milk at back door and leaving; C.U. of man in bed: fade out; M.S. Boy putting newspaper through letter box; C.U. interior, newspaper falling through and out of bottom of frame; C.U. Newspaper on floor; man in bed; hands of clock pointing to 9 a.m.

This brief introduction makes all the points that need to be made clearly and concisely. The audience doesn't have time to get bored, and we quickly get to the nub of the joke.

RUNNING COMMENTARY

FILMING FROM TRAINS

THOUGH not a documentary film enthusiast, I am always stirred by the challenge to the amateur film maker to record things that are disappearing. Many amateurs of under thirty will in the next twenty years or so come to regret that they did not film some local scene or custom soon to be demolished by time, circumstance or modernisation. The point is, as the professional cinema's propaganda so clearly states, that the younger you are, the more uninteresting the present and the recent past seem.

Take the case of the closing of railway branch lines. It needs a hard heart and an extraordinary dedication to diesels not to feel regret at the sight of a derelict branch line, with vegetation creeping over the little stations, a trackless cutting winding into the woods, and perhaps a crumbling, tiny loco shed with the remains of a turntable and shunter's signal cabin. Of course, the regret is greater for older people, who recall the activity of these country stations and remember the sunny scenes and bustle of their heyday. So do keep your cine eye open for any similar activity that you, too, now appreciate but that could be drifting to obsolescence; for such are worth filming to enjoy again in the future.

The jet propelled sequence is followed by another of a similar kind, also shot at 1 f.p.s., showing various roads on the way to the factory as seen through the windscreen of the late riser's car. Because they travelled to work every day down these roads, the authors knew every foot of them—and seemed to be determined that the audience should know them just as thoroughly. Amusing at first, it soon becomes a bore—and the audience almost misses the main point the film is making: that it is a Sunday.

I attacked that surplus footage and removed 75 per cent. of it. In the middle I found an isolated shot of a policeman, his head jerking from I to r as the car flashed past off screen, and a little farther on two shots of the car, in one of which it was travelling towards the camera, and in the other, away from it. I joined these shots together to make one strong visual joke:

L.S. Car travelling towards camera.

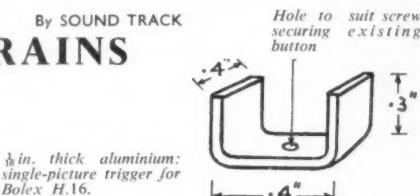
C.U. Policeman, his head jerking from I to r.

L.S. Car travelling away from camera.

With 75 per cent. of the footage gone, the audience didn't have time to stop laughing before the final pay-off shot was upon them. Instead of a let-down, as originally, there was a build-up, and the final gag (when the man discovers it's Sunday) gets a belly laugh instead of a titter.

There remained only one sequence, the "end" title and credits to boil down. Now the film is a potential "Oscar" winner—if the Editor looks kindly on a plot with which he is all too familiar. But hackneyed though it is, the film is full of bright ideas—but one had to cut away drastically to dig them out. You'd be the exception if your film wasn't vastly improved by sadism with the scissors. Why not settle down to a session tonight?

By SOUND TRACK



Suppose a branch line, near enough to your home to be of interest to you, is to be closed down: you decide to make a film record. Then a number of snags arise. Notice may be short; the service may be operated by some form of traction not typical of the line; you may not feel inspired to shoot a complete record, with station scenes, lineside action, scenes at the junction, and so on.

Indeed, it would be rather surprising if you did feel inspired, for such lines often look depressingly moribund, the stations shabby rather than quaint, threatening notices about the proposed closure distracting attention from tatty posters; and the people and goods being transported are not inspiringly cinematic. Given moribund conditions and only limited enthusiasm, I advise shooting a film simply looking along the track and considerably speeded up, such as is done for

shots in railway films (e.g., *The Wrecker*). Adrian Brunel did it in 1924 or so in a trick film shot partly on the old Metropolitan line, and the 60-minute London-Brighton run was covered in four minutes or so by taking one frame every second.

It is very difficult to take a satisfactory film from the loco, but most branch lines have at least some trains in which a coach or a motor-coach with a window facing directly along the track is used. Permission can usually be obtained to ride in this compartment, for a named journey. The station staff will assist you to spy out the land and decide how to mount the camera, and here my advice is simple: a good solid bracket must somehow be attached to the coach, usually by means of a couple of strong clamps gripping it against one of the many bars and rails.

Your bracket should be robust—not less than $\frac{1}{2}$ in. thick by about $1\frac{1}{2}$ in. wide, steel or aluminium, and with a clearance hole to take a $\frac{1}{2}$ in. Whitworth screw with wing-nut to secure the camera. The camera should be as close as possible to the window, and it is vital both to clean the window really thoroughly inside and out, and to examine the small area through which you will shoot to be sure it is free from scratches and other blemishes. Only then can it be assumed to have no effect on the exposure.

When set up, the camera should be really rigid, well out of the way of any staff in the compartment, and conveniently placed for operation. It will probably be necessary to wind it up while shooting, and this operation must be practised, being far easier with some cameras (with ratchet wind) than on others. Finally, you may have to do something about the single-frame release. Curiously enough, one of the best cameras needs attention in this respect. Try shooting 1,000 frames as single pictures with a Bolex H.16 and you will see the wisdom of unscrewing the existing neat button and temporarily replacing it by a double-bent strip, made from a piece of $\frac{1}{8}$ in. thick aluminium, 0.4 in. wide and 1 in. long, the two ends then being bent up about 0.3 in. (See diagram on previous page.)

It then only remains to decide the filming speed. Here one's own taste must rule: personally I think the Brighton film goes at least twice too fast and would be the better for a break. The results I have liked best have been secured on stopping trains, filmed at either two or three f.p.s. It is easy to get into the rhythm of single frame release because there are rhythmic noises to aid you—noises such as the beat of the engine and the click of the wheels over the rail-joints. If you get to a dull bit of line, you slow down the taking speed. At a point of great interest you speed it up temporarily.

It adds a lot to the appeal if, at each station stop, you cut in a close-up of the station name and any other item of particular interest. If you do not intend to add these cut-ins, it is important to shoot at least 16 frames while the train is stationary, to keep the stopping time proportionate. The same applies when you go through tunnels, for the effect is lost if you do not have at least 16 completely black frames.

8mm. the World

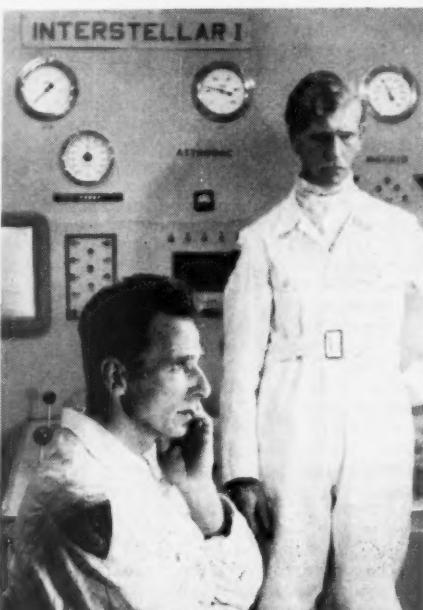
Not to mention

A.C.W. certainly gets around. I have just had a letter from the S.S. *Hunan*, Tientsin, China, the Captain, Chief and Second Engineers of which are keen 8mm. users. "Our equipment," writes Mr. R. W. Nickisson, the Chief Engineer, "comprises a Bauer 88, two Nizo Heliomatics with titlers, a Mansfield editor, numerous splicers, and three M8R Bolex projectors."

So far as the Nizo was concerned, it was love at first sight, he says, but affection was strained when both the models aboard tended to jam when the back-wind was used, owing to the film on the take-up spool becoming loose, so that it took up again round the outside of the spool instead of around its centre. But Mr. Nickisson got round the trouble: "Now, after winding back, I open the camera in the dark and rewind the take-up spool tightly by hand. But the real solution rests with the makers, for they have fitted a take-up key to rewind the film tight on the feed spool after it is wound back for reshooting, but none on the take-up spool. In all other ways, the cameras are perfect."

Mr. Nickisson is coming to England on a cine touring holiday next March and hopes to see the Ten Best.

Incidentally, he points out that the Chinese People's Republic has given them permission to



Over other worlds

By

DOUBLE RUN

use their cine cameras ashore, providing the films are developed and screened in China before being taken away. The only snag seems to be that there are no facilities for processing Kodachrome. And what, he concludes, is the difference between a U.V. and a haze filter? (Apparently Nizo state that their U.V. filter is for black and white film and their haze filter for colour.) As far as I know, none at all.

On the subject of colour, I hear that one of the factors likely to slow down the introduction of 8mm. Gevacolor is that all Gevaert film is sold on the understanding that it can be processed in any country in the world and that until this worldwide processing can be offered for 8mm., we shan't be seeing any colour film. No facilities for 8mm. colour processing are at present provided at the Gevaert works in Britain. Am I right in thinking that Gevaert have long held the view that 8mm. colour film is impracticable because of the inevitable limitations of definition, but now that their latest colour film is composed of 60 lines to the mm., are somewhat more optimistic?

DECIDING to change from 9.5mm. "after reading of the various advantages of 8mm." Mr. Lamb of Bradford bought a G.B.-Bell & Howell 624 and has had "wonderful results" from it, but unhappily the projector he chose got so hot that he could smell the paint scorching. When he turned the house light on, he was dismayed to see smoke curling out of the motor housing. Does this always happen, he asks? No, it doesn't! Now that the faulty machine has been returned to the makers, it is to be hoped he will have no more trouble. It does very occasionally happen that a new machine develops teething troubles of this sort, but a reliable manufacturer will put them right at once. That is the whole point of filling in, and returning, the maker's registration card. Perhaps you don't need the reference to

scorching to remind you that audiences have been known to complain that amateur films stink. At a show I attended in a hastily converted hut the other night, the smell was so bad that the screening had to be abandoned. But the trouble was due, not to the films, but to the alleged presence of a dead rat under the floorboards. Certainly something nasty was around. For myself, I've long ceased to be surprised at anything that can happen at an amateur show—including the ones I put on myself.

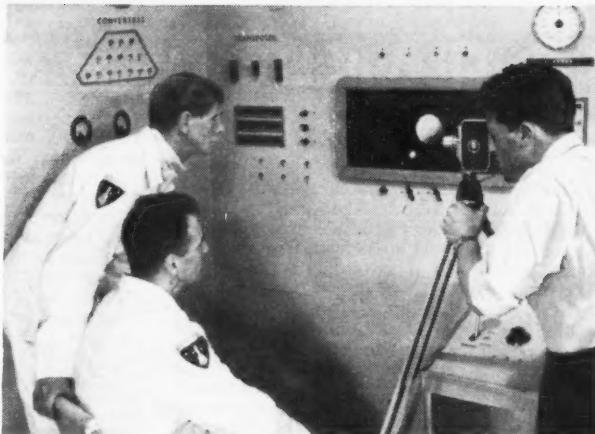
I HAVE been hearing how you can stripe your own films: simply split a reel of magnetic tape into appropriate widths and glue it on to the film. I am assured by the inventor that, when this is done on 16mm., the tape should just cover one line of sprocket holes. He says it sticks on, too, but I doubt if this is a useful precedent to follow. Still, the Do It Yourself brigade might have some fun with it. Slitting always presents a problem. It was the snag with those adhesive wipes and iris effects, but I understand that Arrowfex are now available in ready-cut sets of four. These should be much more satisfactory.

PROBLEM posed by Mr. Seaton of Bedlington, Northumberland: he wants to film hawks and other birds of prey with his Nizo Exposomat, and so needs a telephoto lens, but the Exposomat has only a 1in. attachment for its non-removable lens, and he wants something more powerful. Can anyone offer any helpful suggestions? It won't help to point out that one should be careful to buy equipment suited to the particular work one wants to do!

Winging a Way to the Stars

Inside the rocketship they wait rather anxiously, for they are shortly to go on a considerable journey—to a planet in the constellation of Sirius; but at present they are firmly based at Cheltenham. The 8mm. film, "The Test," made by the Cheltenham Science-Fiction Circle in collaboration with the Cheltenham F.U., differs from most amateur s.f.

films in that it has a true s.f. background. The story was originally published in the Circle's own magazine, and the film has been seen by Science Fiction Circles in the U.S.A. The settings include the interior and exterior of the rocketship and a laboratory, and use is made of table-top models. This is the Circle's second film; the first described their own activities. In the still above, the director, Bruce Stait, is seen at the camera.



IDEAS

Projection Lenses

I DO not agree that no useful point can be served by discussing present-day projection lenses. Surely the more publicity that is given to this matter and the more the buying public become "lens conscious," the sooner will the manufacturers take steps to improve their products.

Perhaps my own experiences may interest you. Last December, I ordered an 8mm. projector of well-known British make. On projecting a test film which consists of nothing but letters over the whole of the picture area, I was not satisfied with the definition of the lens, so the machine was returned, with comments. Another machine was sent, the lens of which gave good definition over the whole of the picture area.

In February, I ordered another 8mm. projector, made by a continental firm with a high reputation. When it arrived, the lens would not focus anywhere. This was promptly returned and a replacement sent which gave better definition than the first, but was still not satisfactory. The agents sent one of their mechanics to see the machine and he had to admit that the lens was not up to standard.

This was replaced with a third machine, the lens of which was hand-picked, and which gives good definition over *most* of the picture area. The other month, the local cine society had a projector evening. My test film was projected through several projectors, and the results on the screen, in the majority of cases, were very disappointing.

If camera lenses are made to give needle-sharp definition, it seems a waste of effort if all this is lost in the projection. If, as you suggest, the fault lies in the edge of the lens, why not make the lenses larger and only use the centre portion? A good lens can be obtained if trouble is taken, but there are far too many inferior ones being fitted to projectors today.

Hull.

BASIL H. C. NEWTON.

To set against our correspondent's experiences the assertion that, in the main, and under modern conditions of manufacture, inspection is pitched to an acceptable level of complaint, probably won't cut much ice, but at least his complaints were well attended to. Mr. Newton was absolutely right in refusing to accept quality less than his equipment was capable of giving, but so far as projection lenses are concerned, one must be prepared to accept a certain degree of compromise. Making the lenses larger wouldn't help; it would introduce worse optical troubles.

Projection Lamp Life

I SUGGEST that *A.C.W.* might use its influence with projection lamp manufacturers to review the high cost of new bulbs. Two 750 watt 250 volt lamps I purchased recently cost £2 11s.—a quite fantastic price. The stage has now been reached when the use of 16mm. projectors can no longer be regarded with any pleasure.

Letters for publication are welcome, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

exchanged here

My own machine uses a 750 watt 110 volt lamp, which I find much more efficient and a little longer lasting than the mains voltage type, the fatality rate among which is very high. I have been making and showing films since 1930, and as an engineer my feeling is that the present-day lamps leave much to be desired and that it is time the manufacturers were prodded into action.

Might I congratulate you on your excellent magazine.
Glasgow, C.2.

I. G. MACLEOD.

As consumers ourselves, we're all on the side of the consumer, but as an engineer our correspondent will know that problems arise through the thermal shock to the cold filament when switched on to mains voltage. One should apply the mains voltage gradually: lamp life is normally trebled that way. (There are full details in the new G.B.-Bell Howell 8mm. Cine Manual reviewed in the October issue.) This particularly applies on 250 volt mains where the voltage may reach 265 and still be within the statutory range. All the manufacturers say they do not advise using such lamps. They would like us to transform down and not scamp the job and then blame them!

Easier Editing

MY wife uses 8mm., while I use 16mm., so when I made an editing gadget for myself, I thought it only fair to make one for her, too. Other readers may find details of this gadget useful. It consists merely of twelve 50ft. spools mounted on a spindle supported on wooden arms. The spools are held firm, but with sufficient play, by rubber tubing between each. A strip of velour-covered wood fixed to the base of the gadget traps the ends of the film depending from the spools. With the twelve spools in a row, ready to hand, editing is greatly simplified. Each spool is numbered to facilitate notebook reference.

W. C. THOMPSON.

Wide Screen Ratios

THANKS are due to Mr. V. B. Sulch for his history of SuperScope development (Nov.), but unfortunately his letter contains an error: it is the old-style SuperScope (and the new RKO-Scope) which utilizes no camera-anamorph and introduces a 2:1 squeeze in printing. SuperScope 235 is, as stated, identical with optical-track CinemaScope and uses a 2:1 anamorph on the camera.

With regard to *Fantasia*, this is stated by the distributors of the film to be in SuperScope; the version recently shown at the Studio 1 in London carried 3 (not 4) CinemaScope-style magnetic tracks re-recorded from the original multitrack optical film, which was run in sync. with the picture at the film's showing at New York's Radio City Music Hall.

The picture was originally shot for a 4:3 ratio, and the bulk of it is now being shown at an aspect ratio of 2:1; therefore the elongation of the images is 1.5x, and it was this I was referring to in my original letter. Presumably the original or dupe-negatives were printed with a 1/3 compression.

sion, giving a square frame on the release print, which when projected with a standard 2:1 anamorph will give the usual Superscope aspect ratio of 2:1. I also assume that the orchestra scenes were printed with a full 2:1 squeeze, so that they reproduce at the original 4:3 ratio.

With reference to Mr. Sulch's last paragraph, *double-frame* (contact printed) Technirama also utilises a 1.5:1 squeeze-ratio, with a projector aperture of 1.410×0.881 in.; however the optical system produces a 1.5x *compression* in the vertical plane rather than the expansion in the horizontal plane as used by other anamorphic systems. The advantage is that longer focal length backing-lenses can be used, simplifying the correction of lens aberrations. These double-frame prints are intended for special road-shows, and give an aspect ratio of 2:4:1.

For ordinary use the original negative is given a further squeeze during the printing process and is also turned through 90 deg. (like Vista-Vision), and can then be shown with a standard 2:1 anamorph as used for CinemaScope with a similar aspect-ratio. Personally, having seen a comparison of the two systems (on a 45ft. screen), I think that the Technirama definition is so good that the extra cost of installing special projectors for the double-frame process cannot be justified by the very small improvement in definition gained. Alternatively, the image can be "unsqueezed" in printing if required, to give an approx. 1.85:1 VistaVision-type picture, the choice resting with the distributor of the film.

London, W.9. PETER A. WEST.

New Look for 601

I HAVE mounted two Bulgin 3-pin sockets in series on a panel at the back of our non-sync., and one on the transformer input. Mains lead is plugged to the first socket on the N.S., and a short connector links the second socket to the transformer. This eliminates the use of a cumbersome junction block, and enables the projector to be run independent of the N.S., if so desired. Gram motor energy is tapped from the back of the first socket.

Earlier I completely stripped a 601 of its rather worn outer covering and gave it a new look with buff-coloured leather cloth, treating the speakers in the same way. Getting a professional-looking finish proved a tedious business, and I would not advise anyone who is not adept at handicrafts to take it on, but should any reader wish to smarten up his equipment in this way, I should be glad to supply him with full details. The total cost was £3—plus 16 hours' really hard work; but it was well worth it.

Liverpool, 4.

EWAN W. HOLBURST.
(Diocesan Film Unit)

Sprocket Feed

PLEASE carry on with your campaign and persuade camera manufacturers to produce a simple, good quality 8mm. camera with sprocket feed. I, for one, would value this far more than, say, a turret head. An 8mm. cameraman wanting this feature at present must either pay well over £100 or resort to a prewar model.

New Malden.

B. J. JACKSON.

Ewell Note That . . .

two film taking chaps who have just made a flop And were carved by the critics most crewell, Now find that their labour was not really lost For it served to bring fewell for Sewell. It's doubtful if Pascal, or Grierson or Clair Ever ruined good film by the spewell, By being too clever, they always played safe As advised by the George Sewell schewell. But who wants the praise, if the price to be paid Is a film which is made to a rewell, For one of the pleasures that cleverness brings Is a dewell, in words, with George Sewell. Westcliff.

PAN-WIPE.

Edge Fogging

I WAS most interested in the correspondence about edge fogging of 8mm. I used to get a little fogging through loading and unloading in too bright a light, or not being skilled enough to prevent a little unwinding, but this year, as I was going to Spain in midsummer, I got a light-tight changing bag which I used on every occasion.

I was particularly disappointed, therefore, to find that two out of ten spools had fogging at the end (not halfway), just as though I had used no changing bag. The processing works gave no satisfaction and claimed that the markings were "typical of loading and unloading irregularity." Edinburgh, 10.

N. T. SPEIRS (DR.).

The labs. method of working is such that any fogging is confined to the leader, but mistakes do sometimes occur, though in our experience but rarely. If our correspondent continues to use the changing bag, the odds are all against his getting fogging within the guaranteed processed length.

Public Presentations

ON 6th November I was invited to attend the screening by two local amateur cine clubs of a selection of the Gold Star Awards for 1956 shown at Lambeth Town Hall, and was horrified at the lack of showmanship and presentation at a public screening. As no doubt you will agree, the foundation of good screening is technical perfection—without this the show must inevitably fail, to the detriment of the films shown.

The film, *The Pleasure's Yours*, made by my society, started about a foot off the screen and well out of focus. After about 45 seconds this was rectified, by which time all but two of the credits had been lost. About two-thirds the way through, the projector drifted out of focus and remained so for the rest of the film. Apparently no one was watching the screen to correct matters. As a result, highly derogatory remarks were overheard about Kodak making a film that was out of focus.

At the interval I registered a strong protest with a responsible member of one of the clubs, and suggested that, in all fairness, an announcement should be made to the effect that during this showing the projector had drifted out of focus and that the film was, in fact, perfectly sharp. This was agreed to, but when the announcement was made it appeared thus: "The gentleman who made the Kodak film in the first half has asked us to make a public apology for the fact that the titles were slightly out of focus."

I feel sure that there is no need for me to comment either on the phrasing or the implication of this announcement, which did nothing to rectify the point about which I protested. On the contrary, it appeared rather as though my society accepted the responsibility for the film being out of focus.

So far you will no doubt consider that the point at issue is solely between ourselves and the clubs concerned, but I feel that this matter should be made known since precisely the same thing happened with the Liverpool University Film Unit's *Pantomania* and the Grasshopper Group's *Bride and Groom*—these also drifting out of focus in the same manner.

As far as I know, comments similar to those made about our film may also have been passed about the others. In order to vindicate other clubs and ourselves against unwarranted criticism, perhaps you will be good enough to publish this letter. It might also help to remind certain amateur cine clubs that when they organise public showings of other clubs' films, they do at least ensure that the equipment is in good working order, and that the projectionists are experienced and competent to handle it.

Kodak Works P.S. Cine Group,

A. BOODSON.

Club Membership

IT was unfortunate that the I.A.C. Silver Jubilee celebrations had to be cancelled. I have been associated at various times with different societies (dramatic and others, but not cine), and one by one they have folded up, much to the regret of the few really enthusiastic members. The main reason for the failure of some of them was the superior attitude of a certain few and of the professed "stars."

Anfield.

J. CUMMINS.

There is nothing the least bit superior about those who guide the fortunes of the I.A.C. They are all enthusiasts, all bona fide amateurs, who give up a great deal of their time for no other reward than the satisfaction of helping others to share in their pleasure in cine. The much to be deplored cancellation of the celebrations is probably explained by the fact that the main body of the membership prefers the solid services the Institute offers to the social occasion. And those services are solid all right. The film library and legal facilities offered are themselves worth the cost of the subscription.

It is quite true, of course, that the establishment of the clique endangers the prosperity of any club, but cliques often arise through the rank and file being content to let others do all the work. One wonders if the "few really enthusiastic members" mentioned by Mr. Cummins translated their enthusiasm into terms of action. The prosperous, happy club is the one in which the leaders see to it that everyone plays a part.

Truly Amateur

IT would seem that a truly amateur movie maker's chances of winning a Ten Best award in the years to come are becoming very slender indeed. As each year passes, the percentage of award winners with a professional film background seems to increase. What chance has the family movie man who has no professional background to fall back on when he has to compete against the semi-professional?

I would like to suggest that the Ten Best awards be confined to true amateurs who have had no connection with any professional film studio or organisation whatsoever. What do others think?

Wirral.

JOHN LEWIS.

(Swan Film Productions)

If readers want us to weigh in with our views on amateur status, we're ready to oblige yet again; but for the present we remark only that it is not correct that the true amateur's chances in the Ten Best are becoming increasingly slender. Does nobody believe us when we solemnly declare that every time a family movie comes up, we fervently hope it will be a winner? The really good film of this kind is invariably sure-fire box-office, and we're delighted on all counts when it can be included in a Ten Best presentation.

Bridging the Gap

MAY I suggest a way of using up that odd foot of film which often remains in the camera after a day's shooting? Last year I made a 3-minute publicity film to bridge the gap between two major features in a show, and it has proved very popular with the audiences. Many amusing animated and trick effects can be used, e.g. chocolates jumping from boxes, lemonade glasses filling mysteriously. While it is being screened one has ample time to prepare the records, etc., for the next film. This must surely be the one type of film in which colour can be cut with black and white successfully.

I must say how much I enjoy reading *A.C.W.* every month.

Banchory.

WILLIAM EMSLIE.

The 5s. Camera

REFERRING to Denys Davis's Diary, I can well remember the days of the 5s. camera. As a very young schoolboy in 1913/14, I vividly remember looking with envy in a certain chemist's window at the No. 1 Brownie which, without viewfinder, sold for five bob. This camera took a square picture. For those whose pocket was deeper, there was the No. 0 Brownie taking, I believe, 127 films. This instrument had the added refinements of two viewfinders, but to possess one it was necessary to find six shillings. I cannot remember that H.P. terms were offered!

Surdington.

H. FURSIER.

Unsteady Pictures

ONE possible cause of unsteady pictures is not mentioned by Mr. John Greaves or Mr. Sewell (Nov.). Compare the unsteady part of the film with raw stock or other processed stock of known steadiness to see if the pitch of the sprocket holes is correct.

Jersey, C.I.

S. JEPSON.

One Camera, Two Gauges

WE read with interest the note in Newsreel recently about the BBC's Arriflex and Cameflex cameras. To many it may appear the Arriflex also takes 16 or 35mm. film, whereas the Cameflex is the only motion picture camera in the world which will accommodate both 16 and 35mm. in the same camera. The Arriflex camera, excellent as it is, will not do this. For 16mm. you have one camera, and for 35mm. you have another, whereas with the Cameflex, one only is required.

London, N.W.4.

W. F. DORMER.

COMPLETE GUIDE TO 8mm. PROJECTORS

This directory, the most comprehensive ever published, is very much more than a catalogue, each part including a history in miniature of projector design as typified in the models of the leading manufacturers. Part 1 included data on Ampro, Apollo, American Bell & Howell and G.B.-Bell & Howell, Dejur, Ensign, Fodoco, Keystone, Movie Sound and S.P. projectors.

PART 2

DITMAR (R. *Ditmar G.M.B.H.*, Kärnterring 17, Wein 1, Austria. British agents: *Actina Ltd.*, 10 Dane Street, High Holborn, London, W.C.1.)

The Ditmar Duo first appeared in 1937 and returned after the war. The basic design has remained unchanged, but there have been several detail modifications to the mechanism, and improvement of the light efficiency.

A very solidly built two-gauge machine, it works on the principle of two entirely separate side-by-side film tracks. It has been available in 16 & 9.5, 9.5 & 8, and 16 & 8mm. versions. The latter is the one usually called for today. The lamp unit slides sideways in the lamphouse to line up with one of the gates and the projection lens pivots to one side or the other. Reversible spool spindles are provided to suit the different spool centres on the different gauges.

The pull-down speed of the claw is rather slower than in many 8mm. machines, so that the proportion of the total light wasted in the "dark" periods of the shutter is a little higher than usual. On the other hand, the optics are efficiently designed, and the condenser is almost up against the lamp envelope to get the largest possible collecting angle of light. The projection lens can be changed to suit the different gauges, but the 8/16mm. model is normally supplied with a 35mm. lens—no doubt a compromise between the requirements of the two gauges. Designers of the original machine were Ings. Fraenkel and Pollaczek, with later work by Ing. Foerch, all at the Ditmar works in Vienna.

Ditmar Duo (1937). Currently in production in Austria. Available in Britain. A.C.W. test reports, February 1939 and January 1951. Dual gauge (side-by-side) projector. Solid die-cast construction with sheet metal lamphouse covers. Black crackle finish. Two 8-tooth sprockets for each gauge, the 8mm. sprockets being on the "outside." Retainer rollers, lifting off with parallel motion from lever-operated cams. Two sets of double

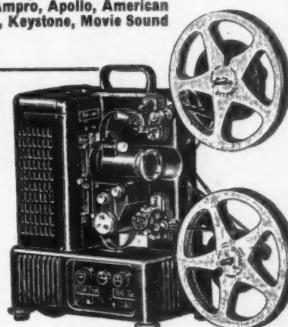
claws, one for each gauge. On the original model there was a selector knob for the desired gauge claw, but machines made after 1938 do not require any claw selection. Fixed optical centre framing. Rear gate plates removable as a unit for cleaning; front plate also removable. F1/5 Berthiot lens in 32mm. outside diameter mount, focal length to customer's choice. 35mm. normally supplied for 8/16 model. Spool capacity 400ft. Spring belt driven take-up. Power rewinding by belt change. Reverse, without changing belts (spools driven through one-way clutches). Still pictures with triple heat screen (mica, wire mesh, and heat absorbing glass) which gives pictures of about half normal brilliance. Three-bladed shutter. Pull-down moderately slow: closed 70 deg., open 50 deg., approx. Inching knob. Weight 15 lb.

Electrical Details: Basically the machine suits mains voltage lamps, of 100 to 750 w., with pre-focus base. 500 w., 200-250 v. lamps are called for now. Previously, 110 v. 500 w. lamps were preferred, being fed through a separate resistance unit. Alternatively, 250 w. mains voltage lamps were used. Motor series wound for 100 v., fed through resistance with tappings up to 250 v. With appropriate lamp, machine suits 100-250 v., a.c./d.c. Lamp cooled by fan in base of projector. Two totally enclosed pilot lamps, one behind top loop, other on switch panel, shining up to bottom loop. Switches: motor plus lamp, lamp, reverse. Radio interference suppression condensers fitted to all models, pre and postwar.

Price: £87.

DRALOWID (Formerly made by Steatit-Magnesia A. G., Dralowid Werke, Porz, Rhein, Germany. British agents: J. J. Silber Ltd., Bedford House, 40-46 Lambs Conduit Street, London, W.C.1.)

This manufacturer has only recently entered the 8mm. cine field with a camera and a projector. We understand that the projector is not now in production. It is rather unusual in design, having no sprockets. Enclosed in a leatherette-covered wooden case, it is uncannily quiet in operation. It has a 15 v. 60 w. lamp with a very small filament area. The optical system comprises a large surface-silvered concave mirror behind the lamp, and—as the machine has an indirect (reflected) optical system—a 45 deg. mirror—also surface silvered and slightly concave—to reflect the beam on to the gate. There are no condenser lenses.



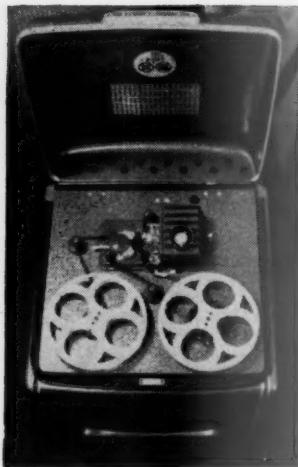
Ditmar Duo



Showing adjacent gates in 8/16 Ditmar Duo



Dralowid III/8 Porta



Left: top view of F.P.I.; centre: showing television-type screen of F.P.I.; right: Emel Miami.

EMEL (Etablissements Emel, 6 Rue des Suisses, Paris 14e, France. British agents: Cinetex, 64 High Street, Wimbledon, London, S.W.19.)

Well known for many years as manufacturers of cine cameras, Emel have only recently entered the 8mm. projector market with one 8mm. machine, the Miami, which is now making its appearance in Britain. It is of conventional design, the mechanism pivoting on a pedestal base which houses the switches. A 400 or 500 w. lamp is standard.

Emel Miami (1950). Currently in production in France; being made available in Britain. Die-cast construction with plastic moulded base trimming and carrying handle. Grey wrinkle finish. Two 16-tooth sprockets, with fixed roller retainers. Double claw. Non-optical framing. Book-form gate, hinged "inside"; back plate of gate removes by sliding upwards out of slots. F/1.5 Som Berthiot lens, normally 25mm. Spool capacity 400ft. Spring belt driven take-up. Power rewind by belt change (top spool driven by belt from inching knob). No reverse, stills, or safety shutter. Pull-down ratio approx. 8 to 1 (i.e. approx. 45 deg. pull-down).

The speed of pull-down of the claw is relatively slow, the "dark" period of the shutter being 70 deg. The shutter is, however, only two-bladed, so the light transmission is high. (Although a three-bladed shutter is always desirable to avoid flicker, a two-bladed shutter is acceptable if the picture is not unduly bright.) All controls of the machine are brought out to the exterior of the case. There is practically no light spill. It consumes a total of only about 80 w. from the mains.

Dralowid III/8 Porta (1953-1957). Made in Austria; was available in Britain. Spares can still be obtained from the British agents. A.C.W. test report, January 1954. Sprocketless projector built into green leatherette-covered wooden case. Construction mainly black plastic mouldings, with some pressed metal parts, and cast lamphouse. No sprockets. Bookform gate, rear half removable by two screws, exposing rest of gate fully. Fixed optical centre framing, 22mm. f/1.4 Dralotar III lens. Spool capacity 200ft. Take-up driven by plastic belt; p.v.c. type plastic can be re-joined by heating ends on knife and pressing together. Power rewind. No reverse. Stills only at reduced brightness. No safety shutter. Inching knob. Two-bladed cut-off shutter, each blade being 70 deg, dark sector. Weight: 13 lb.

Electrical Details: 15 v. 60 w. lamp (Philips type 7073-U/85) with special bayonet cap. Very compact 1½ turn coiled coil filament. Cap down. 110, 125, 150, 160, 220, 240 v., a.c. mains only. Transformer feed to lamp and motor. Series wound motor, spring mounted for isolation of any vibration. Natural cooling on lamp; forced draught is not necessary on this relatively low wattage bulb with spherical envelope. Four-position rotary switch controls motor and lamp.

Price (1955): £29 10s.

Dralowid III/8 Porta in its leatherette-covered wooden case.



Three-bladed shutter. Inching knob on front of machine.

Electrical Details: Mains voltage lamp, 500 or 400 w., pre-focus base. Machine suits 110 and 220 v. (approx.) supplies, a.c./d.c. Series wound motor. Switches: motor, lamp, and room light which plugs into machine.

F.P.I. (Vogt. and Hartmann, Mainz, Germany. British agents: Contemporary Films Ltd., 14 Soho Square, London, W.1.)

Of very unusual design the F.P.I. is built into a plastic TV type cabinet complete with screen on which the pictures are thrown by rear projection. The threading path is reached by lifting the lid. Completely self-contained, it has obvious specialised uses besides home projection. The TV illusion is heightened by the two adjusting knobs on the front of the cabinet. The machine is not intended for projection on to an external screen.

F.P.I. Universal Daylight Projector (1955). Currently in production in Germany. Available in Britain. On sheet metal panel fitted in top of TV style cabinet. Size of screen 9½ x 11½ in. Single sprocket with hinged roller-frame retainers. Film turns 90 deg. from sprocket to gate. Framing: semi-optical. 12.5mm. f/1.8 Efpeta lens. Spool capacity 400ft. Power rewind. Reverse. Weight: 22½ lb.

Electrical Details: 12 v. 100 w. lamp. Series wound motor. Standard machine has transformer feed to lamp, and suits 110, 125, 150, 220, 240 v. a.c. mains only. (Special model for 12 or 24 v., a.c./d.c.) Left-hand knob on front of cabinet is rotary switch, for motor, lamp, reverse, and rewind.

JANKO (Janko, 10 Rue Mousset-Robert, Paris, 12e, France.)

Like many French projectors, the Jancolux, a relatively simple sprocketless machine, is made in three versions, 8, 9.5 and 16mm.; and as is also the case with several French machines, it is inexpensive. Manufacturers elsewhere seem to ignore this market. The Jancolux has been developed from the

simpler Janko which was available with and without motor drive, and which used 55 v. lamps.

Jancolux (1955). Currently in production in France. Not available in Britain. Pressed metal construction, with baked enamel finish. No sprockets—just rollers to form soft loops above and below the gate. Front plate of gate moves open with approx. parallel motion for threading. Non-optical framing. 400ft. spool capacity. Take-up by spring belt. Power rewind by belt change. Reverse by putting a twist in motor belt, and putting take-up belt to top spool arm. No stills. No safety shutter. 20mm. f/2.5 lens for 8mm. model.

Electrical Details: 200 w. lamp in current model, 100 w. lamp was used in earlier model. Standard machine is

for 115 v., and an auto-transformer is required for higher voltages (220 v. is the usual higher voltage in France). The machine is also available with 220 v. lamp and motor. Series wound motor, switched and controlled by speed control resistance. Separate lamp switch of "press on, press off" type. Switching in later models arranged so that lamp cannot be on without motor. Fan-cooled lamp. Resiliently mounted motor.

Janko (1954-1956). Not available in Britain. Earlier version of the Jancolux. Same pressed metal construction. 55 v. low wattage lamp with concave reflector in envelope. Machine available with motor or as hand-turned version. Voltage-dropping resistances supplied for 120-140 and 220 v. mains.

KODAK (Eastman Kodak Company, Rochester 4, N.Y., U.S.A., and Kodak Ltd., Kingsway, London, W.C.2).

Kodak have produced more 8mm. models than any other manufacturer—30 of them. The first machines, from Eastman Kodak, who introduced 8mm., were modelled on the Kodak 16mm. range, the layout of the cheapest bearing a close resemblance to that of the 16mm. Kodatoy. However, 8mm. had arrived, and there could be no looking back at what might have been on 16mm. It caught on quickly in America, rather more slowly in Britain, and design and sales were mostly concentrated on the new gauge.

In the summer of 1932, Eastman Kodak offered one low-priced and one medium-priced machine; the former was the Kodascope Eight Model 20—the first of quite a family of externally similar machines which included the Eight-25, 30, 35, 40 and 50. It had a low wattage lamp—a 32 candle power (about 18 w.) car headlamp bulb—and was current for nearly 10 years—long after most of its contemporaries had been rendered obsolete by more powerful machines. The medium-priced Kodascope Eight-60 was a more elaborate model boasting a 100 w. lamp. This was a 33 v. lamp—unusual in an American machine, for which lamps in the 100-125 v. range are the rule.

In Britain, Kodak Ltd. introduced 8mm. in January 1933 with the Kodascope Eight-30, a British assembled version of the American family of lower-priced machines. It has a 100 v. 100 w. lamp, and a resistance to enable it to be used on our 200-250 v. mains, as well as the lower 110 v. range. The Eight-30 was the first 8mm. projector to be sold in Britain. The Eight-60 was imported from

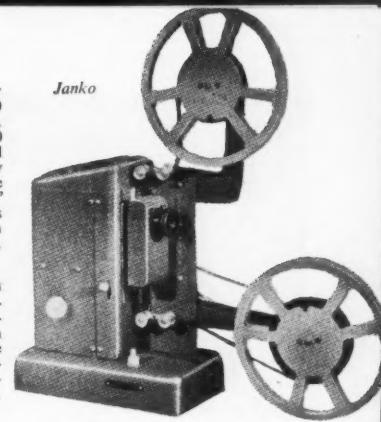
America, with a resistance added to make it suitable for our higher voltage supplies. It was then known as the Model 60 Universal. Meanwhile, in America, the Model 20 had been on the market for only a couple of months when the Model 25 appeared—a similar machine, but using a 100 v. 100 w. lamp, just like our Model 30 which arrived shortly after it. The 100 w. lamp of the Model 25 was claimed to give three times the illumination of the car headlamp bulb of the first model.

Every projector manufacturer will agree that standards of screen illumination of the early 1930s were low—indeed, by present-day standards some might say appallingly low—a trend not confined to any one manufacturer. Then gradually lamp wattages crept up and the apertures of projection lenses got larger. There were other developments, too, which will be mentioned later. By the end of 1934, the 100 w. Model 25 had been replaced by the 200 w. Model 40, and the 100 w. Model 60 was superseded by the 200 or 300 w. Model 80, which also had an f/2 lens; in the summer of 1936, an f/1.6 lens became standard on this model. In 1936, the British Model 30 was replaced by the Model 35 with 200 w. lamp, similar to the American Model 40, but suited to our higher mains voltages. By 1937, the development of the original family of cheap machines was drawing to a close with the introduction of the 300 w. Model 50 and 200 w. 50R with resistance feed in Britain.

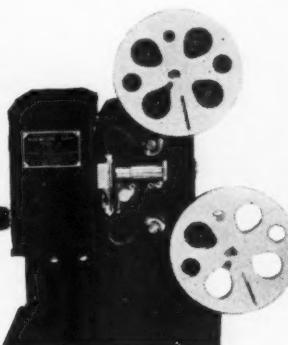
The status of 8mm. was improving, with the emphasis more on precision machines and less on the cheaper metal pressings. The era of die-cast projectors was arriving. Kodak Ltd. in Britain brought out the Home Kodascope Eight De-Luxe,

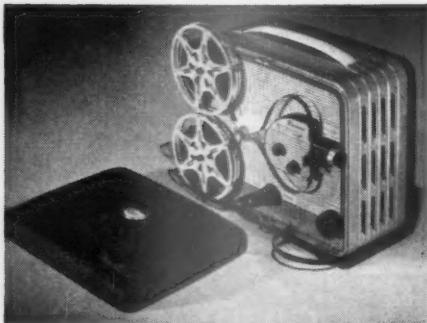


Contrast in styling: Kodascope Eight-500 currently available (left) and Kodascope Eight-35 (1936-7). Models 20, 25, 30, 40, and 50 are of similar appearance to the latter.



Janko





Brownie Movie 3, the model which marked a breakaway from all its Eastman Kodak predecessors.

complete with walnut veneered wooden cover, an early effort towards what is now accepted as a *sine qua non*: that a projector must look good in the home. The less expensive Home Kodascope Eight was the same machine without the cover. The arrival of these two projectors on the British market just before the war seems to have signalled the end of the phase during which Kodak in Britain both made machines to the American designs and imported them from Rochester. The Home Kodascope Eight machines were the first of the family which after the war developed into the Eight-45 and 46. All were substantially the same machine—not surprising since they are made from three principal castings, lamphouse cover, pedestal base, and, most important of all, mechanism, lamphouse base, spool arms, etc., are made all in one piece, from what was no doubt a complicated and expensive mould, and which had hardly any use before the war.

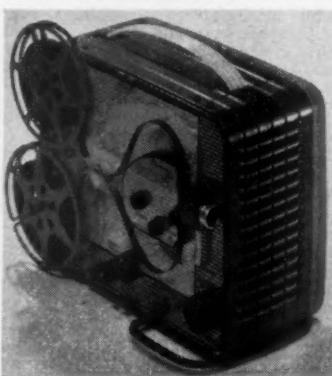
The 400ft. Spool Arrives

While there was no Eastman Kodak projector exactly equivalent to the Home Kodascopes and the Eight-45 and 46, Eastman did begin producing machines similar in conception but rather larger. The Kodascope Eight-70 appeared late in 1939, and was the first Rochester-produced machine to use a sleek pedestal base. It was designed to take standard pre-focus lamps, whereas the British machine had the smaller A.S.C.C. (single bayonet centre contact) lamps that had been used in the early machines. The choice of the smaller lamps limited the British machines to 200, possibly 300, w. The American machine, on the other hand, took 300, 400 or 500 w. lamps, and these have remained the popular sizes in America ever since.

All the Kodascope Eight machines so far had taken spools up to a maximum size of 200ft. (enough for about 15 min. running time). Many other manufacturers were beginning to use 400ft. spools. In 1940, Eastman Kodak produced their first 8mm. machine taking 400ft. spools: the Eight-70A, a modification of the Model 70, the original 200ft. spool arms being cut off and longer ones mounted on the stubs of the old ones. The adaptation was so neatly done that few people would guess it wasn't made that way in the first place. The base pedestal was also made taller. Most of the earlier Kodak projectors have only one switch, making it impossible to turn off the lamp when rewinding the film with the motor. The Model Eight-70 does not suffer from this disadvantage, for a three-position rotary switch is fitted on the rear of the lamphouse, enabling the motor to be run without the lamp if desired. These machines also have a carrying handle cast into the top.

The start of the war brought projector construction to an abrupt halt in Britain, but America was not yet in the war, and projector design proceeded normally there. In 1941 came the Kodascope Eight-33, modelled on the Model 70, and again taking only 200ft. spools. The Eight-33 gives the impression of being a more compact machine than its predecessor, but this is due largely to the much more square-looking base casting, with a tilting screw on the front of the base (instead of the entire machine being pivoted from the top of the base casting, as in the Model 70s). In the Eight-33, advantage is taken of the solid square base casting to house the switches and the resistance speed control knob, on a panel on the side of the base casting—a position which users seem to agree is more convenient than the back of the lamphouse.

When America became involved in the war, projector manufacture ceased there, too. In 1946, Eastman resumed production of the Eight-33. Kodak in Britain were slowly getting going again on production of what was to be known as the Eight-45, but for export only, at first. The American trend was towards bigger and better projectors. For a time it almost seemed as if the original conception of 8mm. as the inexpensive gauge had been forgotten, at least so far as apparatus was concerned. The Kodascope Eight-90 and Eight-90A (\$185) were Kodak's most expensive machines. Spool drives are totally enclosed, and the sprocket retainers are of a hinge-open type worked from special loop-forming rollers which facilitate threading. The designers had reverted to the sleek pedestal base, but instead of the central friction nut, an elevating screw is fitted between the top of the base and the bottom of the lamphouse, to control tilting exactly, and without the possibility of slackening off the tilt and losing adjustment, which could happen with the earlier method. Switches were put back at the rear of the lamphouse. The Model 90 and 90A were not on the market very long (but the Eight-33 still continued to be available).



Brownie 500 Movie, introduced about 18 months after the Movie 3, embodies several improvements.

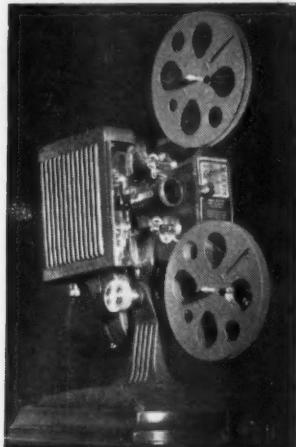
With the discontinuance of the Model 90 there was no really high-powered projector in the Kodak range. So in 1949 came the Model 71, quickly followed by the 71A which had a rewind clutch facility. These machines take lamps up to 1,000 w., with particularly efficient cooling and a safety shutter lifted by the draught from the cooling fan. They are modelled almost exactly on the exterior design of the Model 33, but take 400ft. spools. In Britain, the Eight-45 had been superseded by the Eight-46, which took only a 200 w. lamp as against the former's 300 w. It must be remembered that these machines used the small bulb A.S.C.C. lamps,

not the medium pre-focus employed in the American machines of the same period. Also, whereas an American projector may have a 500 w. lamp of their mains voltage, the British machines had a 100 v. lamp, and a resistance to drop the mains voltage down to 100 v. Thus, on 240 v. mains, with a 100 v. 300 w. lamp, over 400 w. extra is being dissipated as heat in the resistance, which is located in the lamphouse alongside the lamp.

Changing Fashion

In the early 1950s, designers were beginning to revise their conception of 8mm. machines. Previously, a projector had been made to look like a projector, as exemplified by the 35mm. machines in any professional cinema. Now things were changing. People wanted machines that performed well, were nicely styled, and suited to the rather occasional use that the average machine receives in the home. In the smaller houses of today there is little space for storage, and the projector has usually to be left in the living-room, where it has to look good and yet be protected from dust. So we have the current trend towards machines built into a nicely styled case, a need which Kodak, both in Rochester and in London, were quick to meet. America took the opportunity to revert to the original ideal of simple, relatively inexpensive projectors with the Brownie Movie family. The addition of the higher priced Cine-Kodak Showtime 8—again built into one half of an attractive case—completed the new range. All the other Eastman Kodak 8mm. projectors have been discontinued. The Brownie Movie projectors are available in 300 w. and 500 w.

Kodascope Eight-20 (July 1932-May 1941). Made in America. Was not available in Britain. The cheaper of the first two 8mm. projectors to appear on the market. Sheet metal construction, with bronze crackle finish. Two 8-tooth sprockets with fixed retainer plates. Single claw intermittent. Non-optical framing. Rear gate plate removable. Book-form gate, hinged inside. 1in. focus Kodak projection lens, approx. f/2.5. Spool capacity 200ft. Spring belt driven take-up. Power rewind by belt changes. No reverse. Still pictures by stopping motor on resistance control knob. Safety shutter. Inching knob.



Home Kodascope Eight de Luxe.

Electrical Details: Lamp 6 to 8 v., car headlamp bulb, 32 candle power, American type 1000. Fed from transformer in the machine. Mains supply 105-125 v., a.c. only. Motor series wound for 105 v. Fan-cooled lamp. One switch (motor plus lamp) on rear of lamphouse

Kodascope Eight-60 (July 1932-March 1935). Made in America. Only the Universal model was available in Britain. The Model 60 was the more expensive of the two first 8mm. projectors introduced by Eastman Kodak. Die-cast body plus sheet metal covers. Bronze wrinkle finish. Two 8-tooth sprockets, with fixed plate retainers. Single claw. Non-optical framing. Book-form gate, rear half removable. Kodak 1in. lens approx. f/2, 200ft. spool capacity. Spring belt driven take-up. Power rewind by belt change. No reverse. Still pictures with safety shutter. Three-bladed shutter. Inching knob. **Electrical Details:** 33 v. 100 w. lamp with small bayonet centre contact base (A.S.C.C.). For 100-150 v. supplies only a.c./d.c. Motor series wound for 100 v. One switch in the mains cable, for motor plus lamp. Fan cooling on lamp.

Kodascope Eight-60 Universal (July 1932-November 1934). Made in America. Was marketed in Britain by Kodak Ltd., appearing in Britain in April 1933. The universal model is similar to the Model 60 except for the additional resistance which enables the machine to be used on 200-250 v. supplies as well as on 100-150 v., all a.c./d.c.

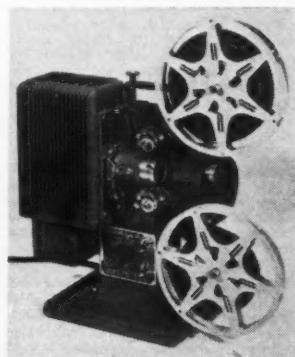
Price in Britain (1934): £25.

Kodascope Eight-30 (January 1933 to December 1935). The first 8mm. projector to be sold in Britain. Price (1933): £9 9s. Similar in exterior

models, for use on a.c./d.c. or on a.c. only—the latter having a constant speed induction motor. The Showtime 8, too, is available with constant speed induction motor, while the slightly more expensive version recently introduced provides variable speed with the more usual a.c./d.c. motor. 500 w. is now the largest size of lamp used with these machines.

The case of the built-in British-made Eight-500 is of wood covered with leatherette (that of the American Showtime 8, wrinkle finished die-cast). It uses a 500 w. lamp with standard pre-focus base, and takes 400ft. spools—the first British-made Kodak 8mm. machine to do so. Unlike most of the American machines, it contains voltage-dropping resistances to enable the machine to be used on 200-250 v. mains, though the lamp is a 115 v. type of excellent optical efficiency.

Light efficiency of projectors has been greatly improved since the early days of 8mm. F/1.6 lenses are now usual (the Model 1 Brownie Movie was the last Kodak machine to have an f/2 lens). Lenses in the optical train are now usually bloomed, or "Lumenized" as Kodak call their anti-reflection coating process. Even condenser lenses are generally bloomed today. As there may be six lenses (twelve air-to-glass surfaces) in a projector, and an unbloomed lens reflects about 4 per cent. of the light from each surface, and a bloomed lens less than 1 per cent., it will be seen that a bloomed system can transmit nearly half as much light again through to the screen. As blooming did not come into use until the early war years, all the prewar machines have a lower light efficiency than later models.



Kodascope Eight-33.

appearance to Models 20, 25, 35, 40 and 50, all of which are the same family. Principally sheet metal construction, black wrinkle or enamel finish. Two 8-tooth sprockets, with fixed plate retainers. Single claw intermittent. Non-optical framing. Book-form gate; rear gate plate removable. Kodak f/2.5 1in. lens. Spool capacity 200ft. Spring belt driven take-up. Power rewind by belt changes. No reverse. Safety shutter. Inching knob. Still pictures by stopping motor.

Electrical Details: 100 v. 100 w. lamp, A.S.C.C. base. Machine suitable for 100-250 v. supplies, a.c./d.c. Motor series wound for 100 v. Fan-cooled lamp. One switch (motor plus lamp) in mains cable.

Kodascope Eight-25 (October 1932-December 1934). Made in America. Was not available in Britain. American

equivalent of the British Model 30, the only difference being that the American model is for 100-150 v. supplies only, a.c./d.c.

Kodascope Eight-40 (November 1934-July 1937). Made in America. Was not available in Britain. Mechanically similar to the Model 25, which it replaced. No still pictures.

Electrical Details: 100 v., 200 w. A.S.C.C. based lamp, fed through resistance in lamphouse. 100-125 v. a.c./d.c. Motor series wound. Switch in projector mains lead. Fan-cooled lamp.

Kodascope Eight-80 (December 1934-July 1936). Made in America. Was available in Britain through Kodak Ltd. *A.C.W.* test report, May 1935. Developed from the general design of the Model 60. Combination of die-cast and sheet metal construction. Bronze crackle finish. Two 8-tooth sprockets with fixed plate retainers. Single claw. Non-optical framing. Book-form gate, hinged inside. Rear gate plate removes for cleaning. Kodak f/2 in. lens. Spool capacity 200ft. Spring belt driven take-up. Power rewind by clutch on projector. No reverse. Still pictures with safety shutter. Inching knob. Three-bladed shutter. Weight approx. 9½ lb.

Electrical Details: 100 v., 300 w. lamp, standard pre-focus base. Twin coiled-coil filament. (Earliest models had 200 w. lamp, with 300 w. optional at slight extra cost.) Wattage of lamp should correspond with name plate on machine. Internal resistance for 100-125 v. a.c./d.c. mains. External resistance added for higher mains voltages. Motor series wound for 100 v. Fan-cooled lamp. One gear switch in mains lead controls motor plus lamp. Switch also contains socket for table lamp. When projector is on, table lamp is off, and vice-versa.

Price (1935): £3.3s.

Kodascope Eight-80 (Later version) (July 1936-October 1939). Made in America. Was available in Britain through Kodak Ltd. Same machine as above, but fitted with f/1.6 Kodak lens instead of f/2.

Price (1939): £3.5s.

Kodascope Eight-35 (November 1936-October 1937). Assembled in Britain by Kodak Ltd. Principally sheet metal construction. Replaced

A glossary of terms used in the *A.C.W.* Guide

Features of

Type of construction. Most modern projectors are built with die castings, which can give a solid feel to the machine without necessarily being unduly expensive. It costs little more to make an efficient and good looking projector than it does a poor one with unattractive lines. However, dies are so expensive that, once a projector is in production, the design cannot economically be changed. It follows that the machines with the largest sale represent good value for money because their manufacturers can spread the tooling cost over a greater output.

Lubrication. Many pre-war projectors had spindles running in solid bronze or similar bushes, which needed frequent oiling. One well-known projector of the mid-1930s was noted in an *A.C.W.* Test Report as having no fewer than 17 oiling points! Frequent oiling—but not over-oiling—is very necessary on machines fitted with solid bushes.

Nowadays, projectors and motors are generally made with

the Model 30, which has lower wattage lamp. Mechanical details same as for Model 30. Black wrinkle finish; some models black enamel.

Electrical Details: 100 v., 200 w. A.S.C.C. lamp. For 200-250 v. mains, a.c./d.c. Internal plug-in resistance for lamp and motor. Motor series wound. Single gear switch in mains lead controls motor plus lamp.

Price (1936): £10 10s.

Kodascope Eight-50 (July 1937-July 1941). Made in America. The SOR was available in Britain. This was the last of the Eight-20 family. Principally sheet metal construction. Mechanical details as for Eight-20. No still pictures.

Electrical Details: 100-125 v. (to suit mains voltage) 300 w. lamp with standard pre-focus base, and twin coiled-coil filament. For 100-125 v. a.c./d.c. supplies. Motor series wound for 100 v. Single switch on rear of lamphouse controls motor plus lamp.

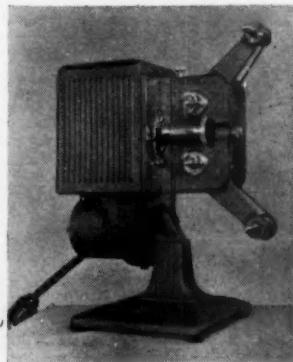
Kodascope Eight-50R (October 1937 to June 1941). Made in America. Was available in Britain through Kodak Ltd. *A.C.W.* test report, January 1938. Same machine as the Model 50 but fitted with a plug-in resistance, fitted internally in the lamphouse, to make it suitable for 200-250 v. mains supplies, a.c./d.c. The Model 50R uses a 100 v., 200 w. lamp (not the 300 w. lamp used by the Model 50).

Price (1937-1941): £13 13s.

Home Kodascope Eight De Luxe (January 1939-July 1941). Made by Kodak Ltd. in Britain. *A.C.W.* test report, April 1939. The sleek pedestal base of this projector is fitted to a wooden plinth-base, and the cover is

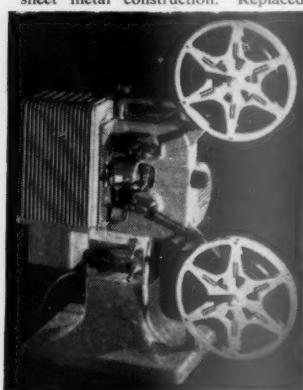
oil-retaining porous bronze (e.g. Oilit) bushes, pressed into die-cast projector bodies and mechanism plates. These porous bushes contain enough oil to last their normal lifetime, although a drop of oil in the right place, every couple of years will often prove a wise precaution. Many of the latest projectors are "Lubricated for Life"; others have only one or perhaps two points needing oil occasionally.

Finish. As 8mm. machines are mass-produced, sprayed-on finish, normally oven-baked for quick drying and a hard finish, is standard. Before the war, glossy cellulose was quite popular, then "crackle" finish, generally black, became the favourite through its ability to cover surface imperfections. In the later 1930s, the trend was towards "wrinkle" or rivelling enamel which gave the covering power of crackle but with a much higher class of finish when well executed. Whereas crackle had often been black, many manufacturers used lighter colours, grey,



Kodascope Eight-45

attractively walnut veneered. Die-cast construction, with cast-iron pedestal base. Bronze wrinkle finish. Two 8-tooth sprockets with fixed retainer plates. Single claw. Fixed optical centre framing. Book-form gate, hinged inside. Kodak f/2 in. lens. Spool capacity 200ft. Spring belt driven take-up. Power rewind by belt change. No reverse. No stills. Three-bladed shutter. Perforated metal safety shutter between lamp and gate. Inching knob. Weight approx. 9½ lb. **Electrical Details:** 100 v., 200 w. lamp, with A.S.C.C. base. Plug-in resistance unit fits in lamphouse to suit machine for a specific voltage, as follows: 105/115, 200/210, 220/230, 240/250. For 100 v. a shorting plug is used in the resistance socket. Machine suitable for a.c./d.c. mains. Motor series



Kodascope Eight-71A

Design

bronze, etc., in the wrinkle finish.

During the past few years, many manufacturers have shown a preference for hammertone enamel finish which, like crackle and wrinkle, gets its surface pattern by differential expansion and contraction during the oven-baking operation after spraying. Hammertone is glossy, and does not harbour dust, but some users feel it does not have quite the same "expensive" feel as a fine matt wrinkle finish. It is often possible to identify the approximate date of manufacture of a projector merely from its finish.

Drives. Machines in the higher price bracket use all-gear drives—even long trains of gears to transmit the drive to the spool arms, while lower priced ones generally have spring belts. Some have gear drives to the sprockets, others a light chain, or sometimes a combination of gears and chain. A magnetic sound stripe attachment gives best results when the sprocket which pulls the film through the sound head is gear-driven.

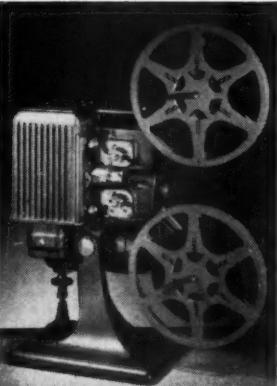
wound, 100 v. Lamp and resistance cooled by fan. One switch in mains lead controls both motor and lamp.

Price (1939): £20, including walnut veneered wooden carrying case.

Home Kodascope Eight (May 1939-November 1947). Made in Britain by Kodak Ltd. The same machine as the Home Kodascope Eight De-Luxe, but without the walnut case and plinth. Same f/2 lens.

Price (1939): £14, 14s. excluding carrying case.

Kodascope Eight-70 (October 1939-August 1946). Made in America. A number were available in Britain through Kodak Ltd. (1942-1943).



Kodascope Eight-90-A

Sprockets. The purpose of the sprocket(s) is, of course, to isolate the constant pull of the reels from the intermittent pull of the film through the picture gate. A very few projectors have loop reformers to deal instantly and automatically with the contingency of a loop lost below the gate, whether due to film damage or other causes; but most machines have to be stopped and the gate re-threaded if a loop is lost.

Number of teeth on sprocket. This is given for guidance for counting revolutions to check projector speed. Normal silent projection speed is 16 f.p.s., so a 16-tooth sprocket should revolve 15 times in 15 seconds, an 8-tooth sprocket 30 revs. in 15 seconds, and so on. Projector designers have lately tended to favour larger sprockets (e.g., 16 tooth), since these give several teeth in engagement with the sprocket holes. Some of the earliest machines used smaller sprockets such as 8 tooth, but these are not used so often these days. The very big sprockets found on some early American machines are now virtually obsolete.

Sprocket retainers. Film has to be retained firmly around the spro-

Die-cast construction. Grey wrinkle finish. Two 12-tooth sprockets, with fixed retainer plates. Double claw. Fixed optical centre framing. Book-form gate, hinged inside. Gate plates not removable. Kodak f/1.6 1in. lens. Spool capacity 200ft. Spring belt driven take-up. Power rewind by clutch on machine. No reverse. No stills. Safety shutter provided between lamp and gate. Three-bladed shutter. Inching knob.

Electrical Details: Lamp to suit mains voltage in range 100-125 v. only. 300, 400, or 500 w. Pre-focus base. For 100-125 v. a.c./d.c. supplies. Motor series wound for 100 v. Fan cooling on lamp. One three-position rotary switch (off, motor, motor plus lamp). When used on 200-250 v. mains, a step-down transformer of at least 600 w. rating is employed.

Price of machine in Britain (1943): £27 10s.

Kodascope Eight-70A (April 1940-June 1946). Made in America. Was not available in Britain. The 70A is the Model 70 modified to take 400ft. spools. The base pedestal casting is higher, and the spool arms have been lengthened by milling off the shorter arms, and the fitting of longer ones screwed to the stubs of the casting.

Kodascope Eight-33 (July 1941-June 1951). Made in America. Was not available in Britain. Die-cast construction. Grey wrinkle finish. Two 12-tooth sprockets with fixed retainer plates, and guide posts. Double claw. Fixed optical centre framing. Book-form gate, hinged inside. Gate plates non-removable. Kodak f/2 1in. lens. Spool capacity 200ft. Spring belt driven take-up. Power rewind by belt change. No reverse or still

sets, to make sure the perforations do not jump the teeth. There are many designs of retainer, most of them hinged, and some having rollers to ride on the film. The trend is now to hold the film only over the edges, and there are several types of shaped plate retainers. Some use sprung plates on each side of the sprocket, the film being slipped between them for threading. Lower price machines just have fixed rollers on either side of the sprocket, and rely on the elasticity of the film to keep it on the sprocket teeth.

Number of sprockets. Some machines have two sprockets, one above and one below the picture gate. Others have one, and the film meets it twice, once before the gate and once after it. A few of the simpler machines have no sprockets at all—a simplification which tends to be at the expense of kindness to film, and sometimes of picture steadiness.

Intermittent movement. This transports the film through the gate, frame by frame, at the desired projection speed (normally 16 f.p.s.). Most intermittents are of the claw type, and a double claw is usual because it can transport film with a broken perforation. Some machines have a single tooth claw, their manufacturers taking the view that 8mm. film is hardly usable anyway if a perforation is torn right through. A few machines have a triple toothed claw, but on 8mm. this is perhaps more of a selling point than a technical advantage.

Method of framing. The frame line between each picture on the film should be located exactly on the centre line of the perforation, but, in practice, the position may vary slightly. Also, film shrinkage may vary the distance between gate and claw. A racking or framing adjustment is therefore provided on all projectors. It may be one of three types. Simplest is just moving the gate aperture plate; this, however, causes the outline of the picture to move on the screen, requiring an adjustment of the tilt to centre it. The other two methods of framing are free from this disadvantage. In fixed optical centre framing, generally but somewhat erroneously known as "optical framing," the entire claw of the intermittent is moved slightly up or down. An alternative method involves moving both gate aperture plate and projection lens bodily up and down together. This is sometimes called "semi-optical framing," because it actually does cause the picture to move by about the amount the lens is

moved—just a few thousandths of an inch, which is quite unnoticeable.

Picture gate. This comprises a front plate and a back plate, one being fixed, the other sprung. The film runs between them. The surfaces of the gate plates are almost always chromium-plated, because chrome is hard enough to wear well, takes a very high polish and lets the film slip through without undue friction. Standards of film handling parts are now very high on all reputable projectors, and the rule is that nothing should touch the picture area of the film. Gate plates, sprockets, etc., are relieved or recessed across the picture area, and touch the film only on the perforation area and the extreme edge.

Most picture gates have edge-guiding as well, to prevent the film weaving from side to side. The usual edge guides have one side fixed, and the other sprung to press the film against the fixed guides. Sprung edge guides have the advantage that they can accommodate film which has been slit very slightly over-width, and which might possibly jam in a fixed-width gate.

Both front and back plates of the gate should be fully accessible for inspection and cleaning, but not all are. On some machines only the front plate removes, because that is the one which bears on the emulsion side of 8mm. film and tends to pick up corns of emulsion. The current trend is to have gates which open so fully that there is no need to remove the plates to clean them. Typical of this trend is the design which provides for the gate plus lens carrier to hinge open, swinging them nearly 180 deg. until the surfaces of the gate plates are fully exposed.

Rewinding films on the projector. Most projectors have some means for rewinding films after projection—usually power rewinding. On better ones, simple clutch engages the top spool with a fast drive. Lower-priced machines generally need a belt change-over for rewinding. It is now being realised that, since 8mm. films are relatively short as a rule, it is every bit as handy to have a geared hand-rewind on the feed spool arm.

Reverse. It is becoming the thing, especially in America, for projectors to run in reverse, with or without the lamp on. This facility adds to the complexity by requiring one-way clutches on the spool spindles, and of course a drive to the feed spool.

pictures. Safety shutter between lamp and gate. Three-bladed shutter. Inching knob. Weight: 8 lb. **Electrical Details:** Lamp to suit mains voltage in range 100-125 v. Normally 115 v. 500 w. lamp supplied. 300 and 400 w. lamps can be used if desired. Standard pre-focus cap. Machine suits 100-125 v., a.c./d.c. Motor series wound for 100 v. Two switches, on base casting, for motor and lamp. Lamp cannot be on unless motor is also on.

Kodascope Eight-45 (April 1946-November 1949). Made in Britain by Kodak Ltd., A.C.W. test report, February 1949. The postwar version of the Home Kodascope Eight. Die-cast construction, the entire machine but for base and lamphouse cover being a single die-casting. Grey wrinkle finish. Two 8-tooth sprockets with fixed film retainer plates. Single claw. Fixed optical centre framing. Book-form gate, with front plate removable. Kodak f/1.6 lin. lens. Spool capacity 200ft. Spring belt driven take-up. Power rewind by belt change. No reverse or still pictures. Safety shutter between lamp and gate. Three-bladed shutter. Inching knob.

Electrical Details: 100 v. 300 w. A.S.C.C. lamp (small bayonet centre contact). Machine suits one mains voltage, by fitting correct type of resistance inside the lamphouse. Plug-in resistances available for 110 and 200-250 v. ranges. Resistance has separate sections for motor and lamp. Suits a.c./d.c. Motor series wound for 100 v. One double-pole switch in mains cable controls both motor and lamp. Lamp and resistance are cooled by fan. **Price (1949): £30.**

Kodascope Eight-90 (July 1947-April 1948). Made in America. Was not available in Britain. Die-cast construction. Grey wrinkle finish. Two 12-tooth sprockets with retainer plates which open for threading. Sprocket retainers linked with loop-forming guide rollers which assist in threading of correct size loops. Double claw. Fixed optical centre framing. Book-form gate, hinged inside. Gate plates not removable. Kodak f/1.6 lin. lens. Spool capacity 200ft. Totally enclosed drives to spool spindles. Power rewind by clutch. Reverse. Still pictures with safety shutter. Three-bladed shutter. Inching knob.

Electrical Details: Normally used with 750 w. lamp, of voltage to suit mains in 100-125 v. range. Alternative lamps: 500, 400, and 300 w. Pre-focus base. For 100-125 v. supplies, a.c./d.c. Fan-cooled lamp. Motor series wound for 100 v. Three-position rotary switch at rear of lamphouse controls motor and lamp. Reverse is obtained by mechanical clutch. Screw-operated tilt adjustment located between underside of machine and base casting.

Kodascope Eight-90A (April 1948-April 1949). Made in America. Was not available in Britain. Model 90 modified to take 400ft. spools. Base casting taller and spool arms longer.

Kodascope Eight-46 (December 1949-January 1955). Made in Britain. Same as the Model Eight-45 but takes 200 w. lamp instead of 300 w. Still 200ft. spool capacity. **Price (1955): £33.**

Kodascope Eight-71 (August 1949-September 1950). Made in America. Was not available in Britain. Derived

from the Model 90. Modified base casting and improved cooling to enable lamps up to 1,000 w. to be used. Die-cast construction. Wrinkle finish. Two 12-tooth sprockets with fixed retainers and guide posts. Double claw. Fixed optical centre framing. Book-form gate, hinged inside. Kodak Ektanon f/1.6 lens, normally 1in. 400ft. spool capacity. Spring belt driven take-up. Power rewind by belt change. No reverse or stills. Safety shutter, between lamp and gate, operated by air pressure from fan. Inching knob. Three-bladed shutter. Weight: 9½ lb.

Electrical Details: Lamp of voltage to suit supply mains, in 100-125 v. range. 750 w. lamp is normal. Alternatively, 1,000 w. or 500, 400 or 300 w. lamps can be used. Standard pre-focus base. For a.c./d.c. 100-125 v. Motor series wound for 100 v. Lamp fan cooled, and baffles between lamp and gate provide additional cooling. Two switches (motor and lamp) on base casting.

Kodascope Eight-71A (September 1950-December 1955). Made in America. Was not available in Britain. Same as the Model 71 except that a rewind lever is added, so that on the 71A it is not necessary to shift belts for rewinding.

Price in America (1955): \$110.

Brownie Movie I (f/2 lens). (October 1952-October 1954). Made in America. Was not available in Britain. Completely different from all the previous Kodak projectors. Machine built on panel fitted into pressed metal case. Cover snaps on to enclose mechanism, for carrying and storage. Single sprocket, which film meets twice, before and after gate. Moulded translucent plastic fixed film retainers, illuminated from back of panel for ease of threading. Simple book-form gate. Framing control and inching knob on housing of intermittent movement, back of gate. Kodak f/2 3in. lens. Spool capacity 200ft. Drive to spools is at rear of panel, enclosed in case. Power rewind, reverse, stills with safety shutter. Three-bladed shutter.

Electrical Details: 115 v. 300 w. pre-focus lamp. Machine suits 115 (approx.) v. 60 cycle a.c. supplies only. A.c. induction motor, 115 v. 60 cycle. Fan-cooled lamp, and louvres in case provide ventilation. One on-off switch and one control knob with positions for rewind and reverse, stills, and forwards. Motor started "off-load," using stills position of selector. Indirect (reflected) optical system, with lamp at back of main panel.

Brownie Movie Model-3 (f/1.6-lens). (October 1954). Currently in production in America. Not available in Britain. Same as Model 1 except that f/2 lens has been replaced by the f/1.6 lens which transmits more light.

Price in America: approx. \$70.

PART 3 will include details of the remaining six models in the Kodak range: Cine-Kodak Showtime 8-500 and 8-500A, Kodascope Eight-500 (illustrated on page 909) and Brownie 2, 500 and 500B. It will also contain a further instalment of the glossary.

Odd Shots

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Points About Parallax In his attempt to take the "mystery out of parallax," Sound

Track surely over-simplified. The dictionary definition (and four dictionaries closely agree) of parallax is "apparent difference in object's position or direction as viewed from different points."

Of the two "errors" quoted by Sound Track, (a) "parallax is the difference in the angle of vision between the lens and the viewfinder" doesn't seem to be very far from the above. (I know that "lens angle" means the lateral angle covered by the field of view of a lens, but I cannot find that this interpretation is generally used with reference to the eye. Angle of vision is generally accepted by laymen to be the direction of the gaze, so definition (a) would hardly mislead them.)

As to definition (b) "beyond six feet the difference due to parallax is imperceptible," I agree that if you sufficiently magnify the subject, parallax error will be apparent in your picture at quite considerable distances. But what Sound Track did not point out is that, in strict fact, parallax error can never be corrected. We see things as solid because, although our two eyes converge on a common point of the scene in front of us, they see two slightly different arrangements of the subjects within the scene. And so long as the film in the camera looks, as it were, through one hole and the cameraman looks through another displaced laterally from it, there will always be disparity in the arrangement of what the two of them see, whatever system for convergence of viewfinder and lens may exist on the camera.

But it will be realised that, whatever the focal length of the lenses used, the more distantly placed subject will always exhibit less disparity of arrangement as between viewfinder and taking lens. (It is because of this that stereoscopy of distant objects is relatively unsuccessful.)

I mention this point because it is of considerable importance to those who are trying to do ultra-close-up work or macroscopic cinematography. The only thing that will tell you precisely what the camera lens is seeing is the camera lens itself, and if you do not have a camera with a reflecting shutter, such as the Webo, the only alternative at present is to devise some means of looking through the camera gate, even if it means taking out the film to do so.

Anti-Scratch Apparently not a new technique, but one which only came to my notice the other day, is the use of polaroid filters over the camera lens and over the lights when

Latest group to find inspiration in the Thames is the Seven Film Unit. Members are seen here investigating the pictorial possibilities of Puddle Dock for their 16mm. colour documentary. Warning to one and all: "London River" is an overworked title!

photographing animated cartoon drawings on celluloid. By this means it is possible to eliminate entirely, scratches on the celluloid caused when the drawings are cleaned off. It is still advisable, however, to wipe all the cels in the same direction; this simplifies the problem, because of course, all the surface scratches will run in the same direction, too.

Windows of the Imagination Those who think of the building and decorating of sets as quite subordinate to acting and photographing may be interested to hear about George Pearson, one of the pioneers of film direction in this country, and now over 80 years of age. At a recent evening of tributes to this grand old man, organised jointly by the British Film Academy and the British Kinematograph Society, Mr. E. Carrick, the famous art director, pointed out the great importance George paid to "doors and windows that really mean something" to the interpretation of the film.

Twenty-Five Years of Amateur Films I am glad that Denys Davis and I share an enthusiasm for *Sister* (I still have a copy), *A Letter to My Son*, and the work of Maya Deren. Another worthwhile film is *Extinction*, by Ernest Heimann, who has since won worldwide fame as a table-top photographer. Based on Wells's story, *The Red Room*, it depicts fear more completely and convincingly than any other amateur film I have seen.





"TRACKING Shot" has its function in a script no less than "Close Shot," MLS and the rest, but it is not often used by the amateur because of the difficulty of securing a smooth run. Thanks to the ingenuity of one of its members, Coventry Film Production Unit is well equipped to take such shots. The dolly he has built has three pneumatic-tyred wheels running on ball races, the single rear wheel being steered by the handle. The steering mechanism located over this wheel is also built on ball races and, says the Unit, functions remarkably smoothly.

The framework is of welded angle iron, with cross-strutting pulled in tension by connecting nuts; this strutting was necessary to guard against whip, since the dolly has only three wheels. For low tracking shots, the camera is firmly fixed on an adaptor on the platform, and the dolly is also used as a mobile lighting unit, the lamp being mounted on the handle locked in the vertical position. The camera seen in use is a Kinecam, and the pan and tilt head is also home-made.

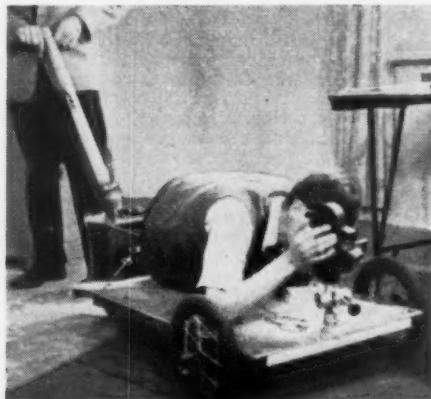
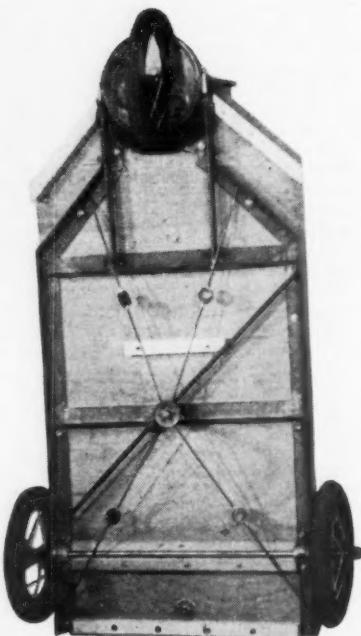
Provided the floor surface is even, extremely smooth shots can be obtained. The professional often makes doubly sure by running dollies on tracks—but not always, as the photograph on the opposite page shows.

Whether it's for filming or for lighting, this dolly used by Coventry F.P.U. gives good service.



When the Script Says "Track In"

this club take it in their (smooth) stride



Snubbing the Box Office

At Your Cinema . . . By DEREK HILL

How do you decide on your approach to a script? Assuming you've got a subject which fascinates you and you have a lot to say about it, where do you go from there? Suppose, for example, that you want to make a film on loneliness, not necessarily a documentary, not necessarily a drama. Not necessarily any conventional shape at all, in fact. That's the problem. What shape should the subject have?

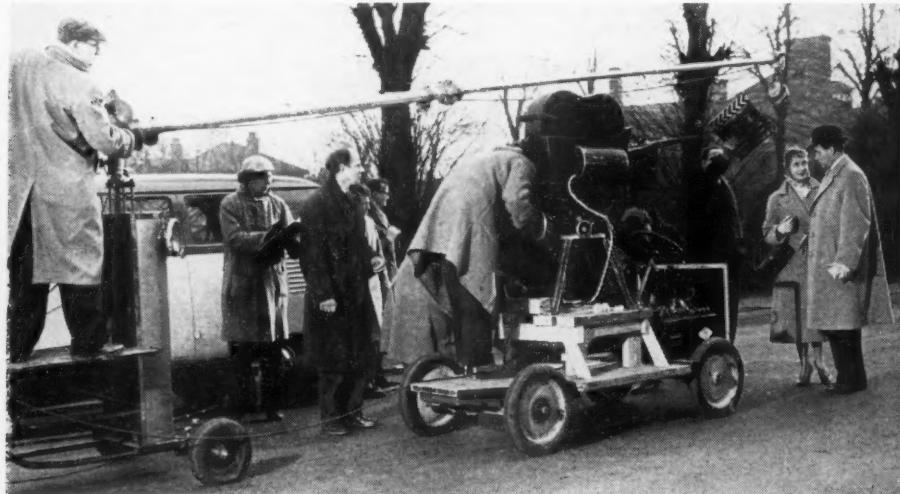
The past month, an unusually rewarding one, has shown three teams with urgent comments to make, each approaching their subject in different ways. Each film has its impact and importance. And from the amateur's point of view, the valuable lesson they offer is that a subject should be allowed to dictate its own shape, not moulded to fit a fashionable convention.

Superficially the most straightforward, *The Birthday Present* is a very courageous British production. It has been a long time since the native commercial product has dared to require us to think in the cinema. *The Birthday Present* not only does that; it makes no box-office concessions, it dispenses with "essential" commercial ingredients, and one of its stars, Tony Britton, is a newcomer. The other is Sylvia Syms. It might never have been made at all had not the scriptwriter, Jack Whittingham, also been able to produce it. And it is not insignificant that it has had to fight to get a circuit release.

Whittingham has attempted two difficult jobs,

... And when the script says "Track Back"

this is how the professional does it. Tony Britton and Sylvia Syms are seen here on location outside Wandsworth Prison for key sequences in "The Birthday Present," reviewed above. Director Pat Jackson and continuity girl Phyllis Crocker are in the foreground.





The intimacy of the close shot is powerfully conveyed in these shots from three current films, particularly in the one on the left from "On the Bowery." Was the camera hidden or was the woman too far gone to care? In this remarkable sequence the principals act out their scene just behind her. This film, by three young Americans, features not professional actors but the men and women who live on New York's notorious Skid Row. Centre picture shows Mitzi Gaynor and Gene Kelly in a scene from "Les Girls." Right: Simon (Tony Britton) is caught by the Customs trying to smuggle in a watch, a gift for his wife (from "The Birthday Present," made by a newly formed independent company, Jack Whittingham Productions Ltd.).

then look around for subject! This, unfortunately, is an even commoner fault among amateurs than bending a subject to fit a pre-conceived shape. Anyone who is still unaware of the value of passionate feeling about one's theme should see *On the Bowery*.

Much of the film was shot with concealed cameras and recorded with hidden microphones. It exposes with grim relentlessness the futile, filthy existence of the drunks who live on Skid Row. This is a side of New York Hollywood has never dared to look at. *On the Bowery* is the answer to people who thought that *Man with the Golden Arm* and *Blackboard Jungle* were honest exposure films.

Lionel Rogosin, who produced and directed, Mark Sufrin and Richard Bagley, his assistants, communicate the emptiness and misery of this appalling district. Quite rightly they offer no solution. The job of *On the Bowery* is simply to show.

Perhaps the least fashionable approach of all to a problem is shown by Jules Dassin with *He Who Must Die*. The original Greek novel on which the production is based, *Christ Re-crucified*, is, as its title suggests, profoundly symbolic. It tells of a small Greek village in Asia

Minor, under Turkish rule. During preparations for a Passion play, a situation arises where refugees are placed virtually in the villagers' hands. The village priest, fearing trouble with the Turks, refuses assistance. Only the shepherd, chosen to play Christ in the play, attempts to stand up to him.

The Biblical parallel is worked out perhaps a little too closely for comfort. Somehow one is left with an enormous respect and admiration for this film without ever having warmed to it quite as one expected and hoped. Yet its moments of drama, tension, terror and compassion are superbly brought off. The camerawork is magnificent, the technical accomplishment dazzlingly assured. And the performances (Pierre Vaneck, Maurice Ronet, Gregoire Aslan and especially Melina Mercouri) are faultless.

Over-Conscious Development?

Why, then, does one have to keep reminding oneself what a brilliant and valuable work it is? For, make no mistake, it is a great film. Could it be that somewhere there is a sense of an over-conscious development, of the film following a too rigid path? Perhaps I am wrong, but I cannot help wondering whether writers and director did not spend too long considering the timelessness and value of their theme instead of giving more time to humanising their characters.

Just for the record: *Les Girls*, the Royal Performance choice, has nothing of the zip and zest of past M.G.M. successes. So a grateful word to Kay Kendall, that neglected comedienne who can kick even the tiny chances she gets in this musical into delirious shape.



Refugees seeking sanctuary arrive at a small Greek village.—A scene from an impressive sequence in "He Who Must Die."

Even though only few records may be used, a cue sheet is invaluable. (Photograph by Potters Bar C.S.)

Music a la Mood

You don't need elaborate music backgrounds for home shows: the records mentioned below—they are all currently available—will meet most requirements.

By A. M. DAVIDSON

IN preparing suitable musical backgrounds for films, it is important to bear in mind that the title of a piece often gives little indication of its content or mood. Moszkowski's *Spanish Dances* for example, celebrated as they are, would never be accepted by a Spaniard—the music of his country is something quite different. Similarly, the popular gipsy tango, *Jealousy*, would never conjure up for me the River Plate: the excellent melody is just pure Jacob Gade.

The main theme of Albert Ketelbey's well known *In a Monastery Garden* was originally the slow movement of a string quartet. However, as no composer can live by writing chamber music, Mr. Ketelbey very wisely and most adroitly elaborated the theme, added a monkish chant and some bird song and lo! the monastery garden was in full bloom. As it happens, the title in this case is apt enough. Nevertheless, never depend on labels—hear the records!

78 r.p.m. records are much less hard on the pocket than 33s, and as far as possible I have included them in the list below. 45 standard issues are reasonably priced but seem to contain little in the way of background material suitable for film accompaniment. 45 extended play records are fairly expensive, but much less so than 33s and I have listed some below. Shellac recordings, however, are being so systematically deleted from all catalogues that one fears their day is fast coming to an end—and we dare not mark the new surfaces with chalk! However, for most amateur purposes a music background which loosely approximates to the mood of the film is quite sufficient; certainly it is much preferable to a continual musical switch which attempts to cover every change of mood.

Here, then, are the records. All come from current catalogues and none at the time of writing is scheduled for withdrawal.

COMEDY. For the quieter type, try the Ballet Suite from *La Fille de Madam Angot* on H.M.V. 7 EP 7020 (45), Decca LXT 2844 (33) containing the charming *Giselle* music or the first record of Walton's *Facade*, H.M.V. C 2836 (78). More rollicking music will be found on Vanguard P.V.L. 7021 W.P.M. (33), where the ubiquitous Strauss holds court, and



I am sure you will be pleased with Columbia's 33 SX 1001, *Pineapple Poll*, an excellent suite arrangement of some Sullivan melodies.

DRAMA. A useful standby is H.M.V. D.L.P. 1061 (33) containing the *Coriolanus*, *Leonora* and *Prometheus* overtures. But *The Mill on the Cliff* and *Hans Heiling* overtures cost much less on Philips NBE 11044 (45), as does the Borodin *B minor symphony* on Decca L.W. 5275 (33) and *The Ride of the Valkyries* on H.M.V. 7 R 141 (45).

FANTASY. The composer of *A Night on the Bare Mountain*, H.M.V. 7 E.R. 5060 (45)—or perhaps I should say “composers,” seeing that Rimsky-Korsakov had two or three fingers in the cauldron—dreams some macabre dreams. So did Paul Dukas whose *Apprentice Sorcerer* on Columbia 33 CX 1049 has a macabre yet pert quality. *The Apprentice* also serves his time on H.M.V. D 1689 (78). Hear, too, Richard Strauss's *Till's Merry Pranks*, on Columbia 33 CX 1001, which has the Life and Death of *Don Juan* on the other side.

LOVE is an emotion seldom evoked in the amateur film. One would feel so utterly daft mooning around the self-conscious wife of one's best friend, while he and perhaps one's own wife stand behind the camera grinning! So I'll just suggest *Enchanted Evenings* on Columbia 33 SX 1060, *Parlez moi d'amour* on H.M.V. 7 E.G. 8035 (45), *Summer Evening Serenade* on Decca L.K. 4123 (33) and the *Amoreuse valse lente*, H.M.V. 10197 (78).

MYSTERY. The symphonic poem by Richard Strauss, *Death and Transfiguration*, Decca R.B. 16008, is one of the first R.C.A. releases, and if one doesn't want *Don Juan* on Columbia 33 CX 1001, previously referred to in Fantasy, one can still have *Till's Merry Pranks* on the reverse of this Decca. I have used this music—but not this particular recording—very successfully for my yearly showing of *Dr. Caligari*. Debussy's *L'Apres midi d'un Faune* presents mystery of another kind, reminding one of some strange tale by Algernon Blackwood. My own record is an old but very good Aeolian, although, of course, not a patch on H.M.V. C 2292 (78).

NIGHT. I am generally averse to using solo instruments as background music, but it must be

admitted that excellent effects can sometimes be obtained: the wailing of a tin whistle, for example, to accompany wet, dreary, shots of a lamplit street. It is therefore good to find two of Chopin's night pieces for piano solo available in orchestral form. (Purists naturally won't agree.) Nocturnes Op. 15 No. 2 and Op. 27 No. 2, along with seven other useful, excellent numbers, are on H.M.V. A.L.P. 1301 (33).

But on Decca L.W. 5216 (33) is a marvellous composition which, for me, anyhow, evokes the atmosphere required much more realistically than the Chopin works—*Nights in the Gardens of Spain*. Then on Philips B.B.R. 8106, you will find the delightful Norman Luboff Choir singing *Sweet Dreams*, consisting of ten lullabies such as *Sweet and Low*, which should suit a more homely type of film than that visualised above—provided the volume of sound is intelligently regulated.

It has been often said that well known compositions should never be used for building music backgrounds, but I should say that much depends on the music and its interpretation. The opening movement of the *Moonlight Sonata*, as played by Horowitz on Decca R.B. 16010, conjuring up, as it does, the moon serenely gazing down on a sleeping countryside, cannot surely be a forbidden joy. Beethoven may not have titled it so, but I think the moonlight is there all right.

PERIOD. The atmosphere of many 9.5mm. vintage films would be enhanced by the harpsichord as played by Wanda Landowska (now a lady of great age) on H.M.V. A.L.P. 1246 (33). She also plays a piece by Handel and another by Mozart on H.M.V. D.A. 860 (78), which is easier on the pocket. On Vanguard P.V.L. 7024 (33) you will find *The Good Humoured Ladies* on one side and *The Wise Virgins* on the reverse—and they get on very well together.

Early this year Nixa issued the complete original score of Handel's *Water Music* played on recorder and harpsichord on L.P.N.C.L. 16017 (33). This is period music par excellence but perhaps the *Two Minuets* on Columbia DX 1670 (78) would suit you just as well. Also, on another 78 H.M.V., C 4218, is a set of six old French dance tunes, beautifully re-created for strings by Peter Warlock—*The Capriol Suite*. I have heard few other records which so vividly conjure up so clear a vision of old Versailles. Sometimes I seem even to hear the menacing growls which finally exploded in the Revolution.

SACRED. It is essential to guard against the slightest tendency towards false sentiment. Those syrupy voices of unseen angels so remote from all us sinners—cut them out! And go to the great masters. You will find two enriching *Quartets* by Beethoven on a very recent issue by Philips—A.B.R. 4055 (33). The slow movements therein are, indeed, a hymn of praise. This is an outstanding record. On Decca LXT 5251 (33) there is a fine recording of *Christmas Midnight Mass* and *the Mass of the Day* in Gregorian chant by the Monks of St. Pierre de Solemnes. If you possess a copy of *A Monastery* (Pathesope) this is the record for you.

REVERIE. The strange harmonies of Grieg's *Elegiac Melodies*, Parlophone P.M.C. 1010 (33) and H.M.V. C 2935 (78), are ideal for sequences of a nostalgic and dream-like character, while some current music such as is to be found on Columbia 33 SX 1059 (33), *Dreams and Desires*, played by the Norrie Paramor orchestra, is also pleasantly illustrative. And I cannot resist Drigo's *Serenade* or Kosma's *Autumn Leaves*—B.9622 and B.9952, both 78 and both H.M.V.

RURAL scenes present an opportunity for using Massenet's delightful *Scenes Pittoresques* and *Scenes Alsaciennes* in the new Philips Favourite Music Series S.B.L. 5202, and on S.B.L. 5203 appears the enchanting music from the *Sylvia* and *Coppelia* ballets and the ballet music from *Faust*. Prices are well below those at present ruling and the records are 12in., 33 r.p.m. In addition, there are a number of what might be termed bucolic records in the H.M.V. catalogue, all 78 r.p.m. and all 10in., by a *Folk Dance Orchestra* and *Folk Dance Band*—just the thing for scenes of a rural fair.

SORROW. When first I heard *Ase's Death* from Grieg's *Peer Gynt Suite* No. 1, I felt that despair could have little more to offer. I also found in this melody something akin to menace, but perhaps that was because I had just been reading one of M. R. James's most chilling ghost stories, and I was alone in a remote cottage deep in a highland glen with only one source of comfort—an ancient Pathophone (the needle started at the centre of the record!). The slow movement of *Gipsy Airs* (Sarasate), played by Heifetz, is also evocative. (78 r.p.m. H.M.V., D.B. 21560).

TRAVELOGUES need flowing music, as the old-time cinema pianist knew. So I suppose it will have to be the creations of the Strauss dynasty. Just take your pick—with a special look at Philips N.B.R. 6022, a first-class selection of lesser-known works. Personally, like Boyd Neel and the late Constant Lambert, I very much prefer the more romantic waltzes of the Alsatian, Emile Waldteufel—"the reveries of his soul" as they were once described. Of the very few catalogued in this country, one of the finest and most representative is *Tres Jolie*, H.M.V. 7 E.G. 8009 (45), while four others are issued by Philips on S.B.R. 6205. Shortly before his death, Constant Lambert, with the Philharmonia, recorded for Columbia *Sur la plage* and *Pomone* (DX 1755 and DX 539) in the original orchestrations but they have now been deleted from the catalogue. Look for them in the second-hand shops for, to the lover of the waltz, they are treasures indeed.

I hope these few suggestions may prove of some little use, but even without them I am sure no home showman would ever commit such an idiotic blunder as did the conductor of a provincial theatre at which Edgar Wallace's thriller, *The Ringer*, was being presented. As the curtain dropped on a tense scene, leaving us agog for what would follow, up struck the orchestra in full blast with a selection of popular comic songs! Of course, the spell was instantly broken—by the very man whose duty it was to keep the atmosphere charged with excitement until the curtain rose again. The home showman has a similar duty.

Films on Education

The Scientific Film Association has just published a Catalogue of Films on Education, designed as a companion volume to the Catalogue of Films on Psychology and Psychiatry published in June 1957. Prepared in collaboration with the University of London Institute of Education, it provides information on 100 films. Technical data on each film is supplemented by a detailed synopsis of contents, and recommendations concerning the audience for which the film is considered suitable. The films listed are all available in Great Britain, either for hire or on free loan. The catalogue costs 5s. 3d. post free from the S.F.A., 164 Shaftesbury Avenue, London, W.C.2.

We regret that in our review of the Actinos exposure meter in the November issue, we quoted the old price. The new, reduced, price is £7 19s. 11d.

More About Colour Titles on Monochrome

A NUMBER of readers have asked for further details of my method of making colour titles by using colour developers on black and white film. Here goes! The film is reversal processed and the silver bleached out afterwards in a similar way to that employed in colour films. Any black and white film may be used, but there is a great advantage in using positive film. Not only is it cheaper, but it can be processed in a fairly bright red light, so each step can be much more easily controlled. Its only disadvantage is that it is rather slow.

The colour developers are sold in the special kits made for tinting photographs. Two easily obtainable in this country are Johnson's Colourform kit and Focal Colortone. In America, FR Develochrome is similar and serves the same purpose. One of the constituents is paraphenylenediamine, to which a dye is added. The dyes can be mixed like paints to give any colour you wish. The developers, once mixed, will not keep, however, and should be made up just before use. One other developer is necessary—an ordinary contrast developer. No reversal bath is required and the only other chemicals needed are hypo and potassium ferricyanide, both easily obtainable.

The film is exposed as fully as possible on a contrasty title. It is then developed in one of the colour developers for about ten minutes. A quick

rinse is followed by further development, for about three minutes, in contrast developer. This is necessary, because the colour developers are soft working and don't use up sufficient of the emulsion to give a clear-cut final image. After another five-minute wash, the film is then exposed to white light and completely fogged. All the remaining steps can be carried out in ordinary room lighting.

First, you develop the film for ten minutes in the second colour developer. Then, after a two-minute wash, the film is immersed in a fairly strong solution of Farmer's Reducer, made by adding 1 oz. of potassium ferricyanide and 1 oz. of hypo to a pint of water. This removes all the silver, leaving a pure dye image. A ten-minute wash completes operations.

If you want, for example, a yellow title on a green background and your title, as filmed, is white lettering on black, you must use the yellow developer first and the green second. If your original lettering was black on white, the reverse applies. The whole process takes only about 40 minutes and gives results comparable to Kodachrome, so can be spliced into your colour films. If you use positive film, the total cost is less than half that of using colour; and although all the solutions, except the contrast developer, must be used once only and then thrown away, they are not very expensive.

Short Lengths

THE NEWS that Pathescope are to issue 8mm. films may dismay nine-fivers. Is it, they may wonder, the first step in a change-over to 8mm. and the desertion of 9.5mm.? Pathescope assure me it isn't. 9.5mm., they say, will continue to have priority; the issue of the 8mm. versions is just an additional service. Certainly the new Chaplins should be of great interest to vintage film collectors and a welcome addition to any film show.

* * *

A FINAL word (I hope) on the vertical ghosting experienced with both Pathescope colour film and SX is offered by Pathescope, who say that the thickness of the film (which is virtually the same as that of other 9.5mm. films) has nothing to do with it. It is definitely the smoothness of the new emulsions, plus a slightly low gate pressure and/or too strong a take-up. Mr. L. Clark of Christchurch, Hants, tells me that he reduced the gate pressure of his camera by trial and error and the friction on the take-up dog by snipping the spring in half and packing with vaseline. He claims that this has definitely cured the trouble and that now he gets perfect results.

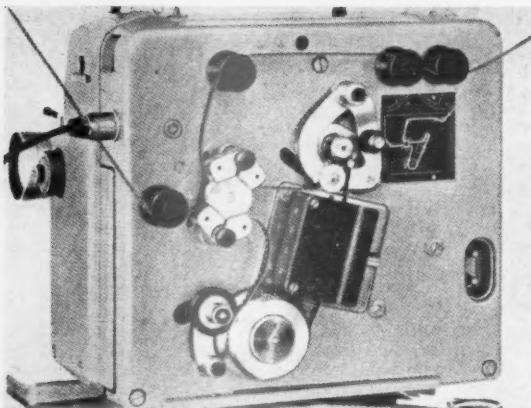
Pathescope point out that although they tested the films out with a large number of cameras before releasing them they did not come across a single case of ghosting. So they are doubtless as

surprised and annoyed as the rest of us when so many films turn up with the double image. They add that 90 per cent. of the cameras sent for adjustment to their London repair agents, J. W. Foster & Sons (the average charge is 30s.), were long overdue for servicing anyway, but there have been many cases of ghosting with cameras only a few months old, which surely could not need overhauling because of wear and tear. Still, it's probably quite true that many users have never cleaned their cameras and would benefit from Pathescope's recommendation.

* * *

READER John Watson, of London, W.11, asks if one must always focus at infinity when using supplementary lenses, and what the effect of varying the focus will be. There is certainly no reason at all for keeping a focusing lens set at infinity when using supplementaries. It gives you a much wider range of close-ups. Here is a brief table of distances at which your camera will be focused for various settings of the lens when used with various supplementaries:

Camera Setting	Distance in inches at which object is in sharp focus when using supplementaries of diopters			
	1 d	2 d	3 d	4 d
Infinity	40	20	13½	10
50ft.	37½	19	13	10
25ft.	35	18½	13	9½
12ft.	31	17½	12	9½
8ft.	28	16½	12	9
5ft.	24	15	11	8½
3ft.	19	13	9½	8



Left: film path of the 8mm. magnetic sound film in the Siemens 2000 projector. Below: double-film magnetic sound head mechanism mounted on rear of projector.

Standardised Sync.

By DAVID JONES and DESMOND ROE

16mm. Sound Viewer. The simple viewer described last month, employing only a two-way synchroniser, can be used for editing most types of sound film the amateur is likely to make. As the sound tracks can be prepared one by one against the picture, any number of tracks up to the limit of the re-recording channels available can be assembled. More than two ways is largely a convenience for handling several sound tracks in sync. while checking and during the compilation of the dubbing chart.

If proper sync. start marks (e.g., clapper) have been recorded, it should be possible to lace the picture and sound track into the viewer in sync. But often some adjustment is needed, or a "wild" sound effect has to be fitted to picture for the best artistic effect, so it is very useful to be able to alter sync. while running. This can be done by placing a movable idler roller between the picture viewer and the synchroniser sprocket, so as to form a loop which can be increased or decreased until artistic sync. is exactly right. The picture and sound are then rewound and sync. marks made or corrected.

Rewinding two reels at once is simplified by using a single rewind handle connected to a (car type) differential gear box between the reels. Such a rewind can be made from Meccano. To rewind one reel at a time, it is only necessary to hold the other still.

If it is inconvenient to mount the magnetic head directly on the synchroniser, it may be attached to a separate adjacent bracket in front of the picture viewer. Film guides and a pressure pad will be needed. The separate bracket is also suitable for mounting an optical sound head when editing optical tracks.

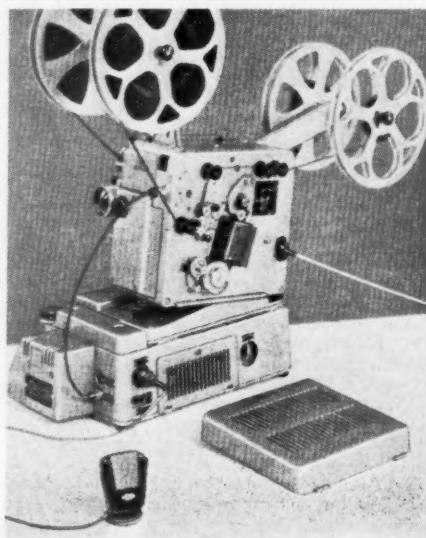
Illustrated is a professional style sound viewer made from L.516 projector spares. Instantly reversible, it speeds up the process of matching picture and sound, the films being transferred to the editing bench for splicing and winding. Take-up reels are only occasionally used on this type of viewer.

Re-recording Equipment. This is the great problem in the making of amateur sound films,

This concludes the first part of the series in which we have tried to give all the essential information about professional 35mm. procedure, and to show how the various processes can be copied for 16mm. magnetic sound. At the beginning of the series we had to record a severe lack of certain equipment, mainly in connection with re-recording, but the deficiencies have now been made good; several commercial 16mm. studios are installing a comprehensive magnetic set-up for those who may wish to hire these facilities.

We have also given details of the 16mm. magnetic equipment available, and ways of using it, and have suggested alternatives for amateur use and construction. The main emphasis throughout has been on synchronising, since this is the main obstacle to amateur sound filming.

The next part of the series will be concerned with seeing how far the home movie maker can expect to go in making synchronised sound films with standard cine and tape equipment. Particular stress will be laid on standardising synchronising methods so that films can be exchanged or transferred to magnetic stripe or optical sound should wider distribution later be required.

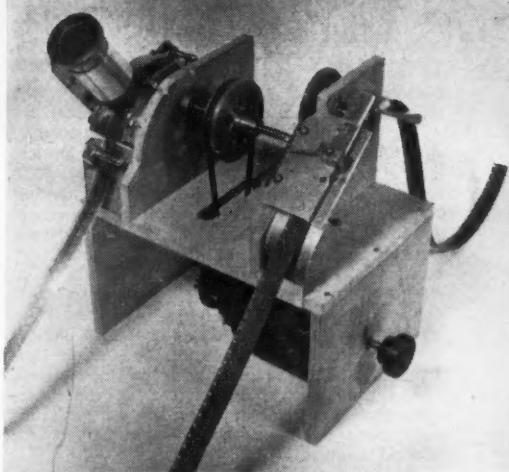


for, even with a simple dialogue film, one re-recording step is desirable in order to equalise speech volume levels throughout, while if music or continuous backgrounds have to be added, a re-recording is essential. To do the job properly this requires at least two channels of expensive precision equipment, hence the recommendation to use commercial 16mm. magnetic dubbing facilities. Progressive amateurs will not, however, be deterred from trying to make their own apparatus.

The absolute minimum requirement is one playback channel and one recording channel coupled together to start in sync. from standstill. The edited dialogue sound track is used for playback and re-recorded on to the final sound track via a mixer unit so that continuous music, etc., can be added. For cueing the additional sounds, a footage counter is connected. If the final sound track is recorded on to the picture film after striping, then a sound film ready for projection has been made. This suggests that the ideal amateur re-recording channel would be a stripe projector coupled to a playback unit, since picture projection during re-recording would also be possible.

Such a stripe projector has recently been introduced: the Siemens 2000 Double-Film-Magnetic Sound. It is available in a number of versions, the one of interest having a standard 16mm. combined magnetic-optical sound head and an additional 8mm. magnetic sound mechanism built on to the other side of the projector. Sound can be recorded directly on to the 8mm. film, which can then be edited against picture and finally re-recorded on to the picture film after this has been striped. The projector does not appear to have a true synchronous motor drive, so that synchronising to a camera for lip-sync, would have to be done with Selsyn or M-motor drives.

The following methods are suggested for constructing re-recording equipment: (a) mechanically coupling two stripe projectors together; (b) driving an add-on magnetic sound head mechanically from a suitable shaft on the stripe projector; (c) using an M-motor drive to a separate sound head. It should be possible to connect two similar stripe projectors together by means of a flexible shaft between their inching



Professional style 16mm magnetic sound viewer constructed largely from LS16 projector spare parts.

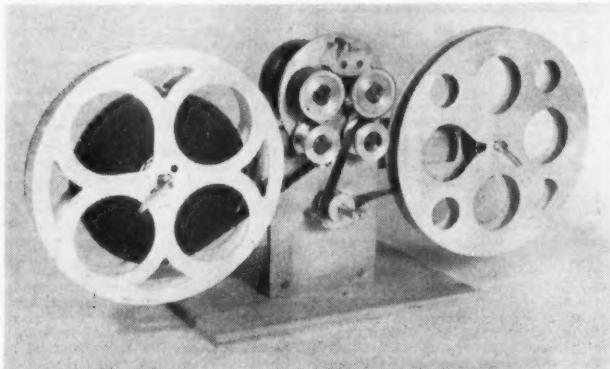
knobs, bearing in mind that a reversing gearbox will be needed. The governor contacts of one projector will probably have to be adjusted to match the two projector speeds.

Alternatively, one governor can be shorted out, and a temporary variable resistance connected in series with the motor as a speed control, and adjusted so that the other governor is in control. A more practical answer seems to be the use of one of the pull-through type of add-on stripe units now available and to pull the playback film through this by means of a sprocket connected to the projector, or sprocket powered by an M-motor from the projector.

Extending this idea to its logical conclusion suggests the use of a number of stripe units for multiple playback and final re-recording, all powered from sprockets on a common shaft driven by a constant speed motor. Some amateurs may be able to construct this and make the necessary amplifiers, but for the others it is hoped that stripe unit manufacturers will become interested in this application of their product.

For projecting a picture while re-recording, a silent projector can be used with the above multiple set-up. In some cases, for synchronisation, direct mechanical connection can be made (via suitable gearing) while in others, where the projector motor proves too powerful, the film from the projector

can be run over a sprocket on the common shaft and the tightness of the loop between used to alter a projector speed control resistance in exactly the same way as in the Loop Synchroniser (A.C.W., December 1955) or



Experimental 16mm. magnetic re-recording playback unit employing Marriott stripe attachment.

commercial units such as the Peterson, the Bolex Syncromat or the Noris Syncroner.

The 16mm. magnetic lip-sync. recording equipment made by the Pinner Cine Society (see *A.C.W.*, February 1957) is a very good example of the minimum equipment for amateur sound film making. At the present time original sound is recorded on a non-standard track position in the 16mm. magnetic film, and, after editing, re-recorded on to the standard 0.1in. edge track while music, etc., is re-recorded from tape on the original 1in. tape deck below. It has been found very convenient for perfect cueing to record music on to tape rather than from discs direct, especially as the tape can be edited if necessary. When it is desired to re-record on to a striped picture film, the recording equipment is mechanically coupled to the inching knob of a stripe projector.

Footage or Timing Clock. For cueing during re-recording, footage or seconds are indicated on or near the screen. Epidiascope projection of a counter is popular professionally, but the amateur could try a large "clockface" adjacent to the screen, the "hands" driven by a Selsyn, M-motor or Desynn (a form of M-motor) from the other mechanisms. This type of unit is very convenient for simpler recordings and tape work where the cues are usually in seconds, as an old clock mechanism can be used with the dial re-marked in seconds and minutes instead of minutes and hours.

Equipment Summary. For shooting, a camera with an external drive shaft outlet is necessary when recording with perforated 16mm. magnetic film. It can be synchronised by means of a 1,500 r.p.m. 50 cycle mains motor, a Selsyn (interlock) drive or an M-motor, the last two being connected to the recorder. The 1,500 r.p.m. motor is also suitable for driving the camera if the 50 cycle injection frequency on tape is used. A suitable gearbox will be required between motor and camera in all cases.

The Syncropulse method is the only one allowing a non-sync. electric camera drive, or even the camera clockwork, if this runs long enough with not more than 2 per cent. to 3 per cent. speed change. The pulse commutator is fitted to the camera shaft, but it is also possible

Wanted

8mm. colour shots of the Queen and Royal Family, Farnborough air display, Scottish festivals and ships at Southampton and Portsmouth—James Y. McKellar, Rothbury, Nursery Lane, North Wootton, Norfolk, who, recently arrived in this country, offers in exchange 8mm. colour footage of places in the U.S. and Puerto Rico. "One of my weaknesses," he says (and it's a weakness that most of us share), "is to take too many feet of scenes which were particularly impressive. Then in editing I find I have to cut down a great deal because the shots are held on too long to keep the audience's interest." Hence the footage he has for disposal. Mr. McKellar offers a shining example! The tendency is to keep everything in, either because the producer is quite unaware of the need for cutting or, aware of it, won't use the scissors

Query Corner

because he is too mindful of what the stock cost him in hard cash. Query Corner is open for wholesale exchange of superfluous shots! Improve your film and at the same time acquire some useful footage! It's worth considering.

8mm. shots of the DH10 crash at Farnborough, 1952.—P. Crawley, 19 Eton Grove, Kingsbury, London, N.W.9.

8mm. enthusiast to project 150ft. reel for inquirer's relatives in Kirkcaldy.—F. Brumby, 5 Railway Terrace, South Hylton, Sunderland.

8mm. club or other films on cub and scout activities.—E. Hughes, 50 Pegott Street, Greenheys, Manchester, 13.

Correspondence with users, or anyone with experience, of: G45 gun

to fit a once-per-frame contact to long running cameras without external shaft.

Gearboxes and pulse commutators can be amateur-made or obtained commercially to special order. 1,500 r.p.m. motors and non-sync. drives are to be had from manufacturers while Selsyns and M-motors are often available also on the surplus market.

Recording. The ideal is a 16mm. magnetic recorder such as the Kelvin-Hughes or the Leevers-Rich, especially where the highest quality results are wanted. But a stripe projector can be used for lip-sync. recording, although some drive modifications will be necessary for synchronising the camera. Original recordings can be made on tape, however, using the Syncropulse or injection frequency methods and later transferred to 16mm. film for editing. This can be done at a studio and also at home on a stripe projector. All this equipment is available commercially, and the sync. modifications for use with tape are within the capacity of many amateurs.

Editing. Multi-sprocket synchronising rewinds and magnetic sound viewers are available, but also offer great scope for amateur construction, as final picture and sound quality cannot be affected by lack of precision.

Re-recording. A 16mm. magnetic recorder plus several interlocked playback machines is the ideal, and although such a set-up can be purchased, it is probably best hired at a studio when sound track complexity warrants. Minimum amateur equipment is a stripe projector coupled to a single 16mm. magnetic playback unit, as exemplified in the Siemens 2000 double-film magnetic projector. Amateurs with the skill and facilities may be able to construct re-recording equipment from add-on stripe units commercially available, but good results will depend on precision, means for proper frequency response and other electrical tests.

Transfer to Optical. Magnetic recording equipment as outlined can produce a finished picture film with sound on stripe. Transfer of the magnetic sound to optical may be necessary if more copies are needed for a wide distribution. This process can only be carried out at a commercial studio.

camera (F. Adcock, 6 Cerne Road, Morden, Surrey); 9.5mm. or 16mm. Pathé-Webo Super M camera (K. Pierce, 21 Runnymead Avenue, Brislington, Bristol, 4); Pathescope 17.5mm. s.o.f. projector converted to 16mm. (A. H. Turner, 1 Graham House, Webbs Road, Bournhill Estate, Hayes, Middlesex).

Correspondence — particularly with readers in U.K., U.S. and Canada — and exchange of Kodachrome films.—Jack G. Jacovides, P.O. Box 543, Nicosia, Cyprus.

Instruction books for: Keystone A9 16mm. camera (D. Evans, 91 Dynevor Road, Skewen, Glam., S. Wales); 16mm. Movikron camera (K. S. Pepperell, 70 Ashburnham Road, Crownhill, Plymouth); 16mm. Ensign Kinecam (S. Hamilton, Lisburn Street, Ballynahinch, Co. Down, N. Ireland); Kodak B camera (J. E. Durrant, The Caravan, Wasperston, Warwick).

A Movie Maker's Diary

By DENYS DAVIS

1st November. I am writing this on my way home from speaking to the Sutton Coldfield C.S. Of recent months, such sessions have usually commenced with 8mm. enthusiasts reading aloud truncated snippets from these Diaries. Then I have to plod patiently through the whole rigmarole about how I like 8mm., that it's perfectly marvellous what you can do with it, that carrying the camera about is so easy, that it's just as expensive in the long run, that you won't have much to show for your money in a few years' time, that it is entirely unsuited for showing to the general public, and on and on and on . . .

Last night was the exception. We saw films in all three gauges which I was invited to criticise forthrightly. Which I did. The members weathered the storm with very good grace, and hardly once was the physical size of the film brought into the discussions. Instead of wasting time on these fatuous arguments, we concentrated on better film-making technique. It was surprising how many sound, constructive ideas were thrown up, practically all of them applicable to each gauge. This was my idea of a good evening: they picked up some tips from me and I came away with plenty of fresh ideas from them. And they were quite surprised when, from a competition group of three films, I picked the 8mm. entry!

6th November. For the second time, the Astral and Streatham cine clubs have combined to present a public show. I think this co-operation is splendid—and such a refreshing contrast to the petty jealousies that frequently arise between local groups. They seem to have worked well together and tonight switched jobs around; apart from some badly out of focus titles—on the Kodak works group film, of all things!—the projection was better than at the previous show. *Bride and Groom* seemed too hectic for this particular audience and was not well received, while *Love and Marriage* also failed to appeal, but apart from these films, the programme went over just as well as the Ten Best a few weeks earlier.

Now they have the job of dividing the spoils. I was surprised to hear from William Bavin, chairman of one of the clubs, that there was no cut and dried arrangement. He thinks they'll probably split fifty fifty, irrespective of which club sold the most tickets. No doubt they'll settle this amicably, but I would warn other clubs, contemplating a similar joint venture, to reach a more positive agreement on this point. After all, there might be a loss to be made good!

20th November. I believe that amateur lip sync films are not far distant and that in five years' time manufacturers will have combined to evolve certain standards which will satisfy our modest requirements—and equally satisfy us that our gear won't be out of date before the last instalment on it has been paid. In anticipation of that

time we should be thinking now about good amateur sound films, and I suggest that the I.T.V. *Dragnet* series should be made compulsory viewing, not for their plots (which are excellent) but for the method by which the effects are obtained. The first and last shots in a sequence are filmed together, usually from the same camera position to save time in relighting, setting up the camera again and so on. They concentrate on one character at a time, moving the camera in so close that his or her head fills the screen—so close, in fact, that he can read his part from a sort of teleprompter just outside the range of the camera.

Each character reels off all his dialogue without pausing for replies or questions. Then some extra footage is shot off of each person looking left, right, up, down, sad, glad and so on. From this filmed material, the lines of dialogue are finally assembled in their correct order. One rarely sees two of the supporting cast in a shot together. The cameras come in so close that the dialogue assumes authority through the faces of the players filling the screen.

It is, if you like, automation in film making, but it's extremely economical, and the system might well be adopted with advantage by the amateur. The films are really made in the editing, the cutting being remarkably swift.

21st November. The National Film Theatre have compiled a programme of films under the general title, "The Captive Cinema," which they will show from December 11th. I look forward with great interest to this programme, the aim of which is to make more widely known the work done by a group of TV documentarists who have succeeded in their unpatronising approach to ordinary people, persuading their subjects to reveal themselves fully and naturally before the demanding camera.

The films will be drawn from the features department of Associated-Rediffusion, which is headed by Caryl Doncaster. She admits that parts of the programme will be, technically speaking, very rough because of budget limitations and shortage of time.

Well, amateur films are usually far rougher—technically. And how often do we come to grips with *real* people? It is several years since Mary Field told me she would like an amateur film to be made about unmarried mothers, and another about unwanted children. She complained then that our films are unbearably *trite*.

This programme may set us thinking again. Now that the Ten Best is finally to receive a technical wash and brush up, we shall need more adult themes if the programme as a whole is to be improved. "The Captive Cinema" may provide some pointers.

22nd November. A critic asks what I would like for Christmas! I'll settle for the shots from his next club film, a copy of the script and *carte blanche* to cut some life into the next of those long winded productions his group makes.



A new feature for the vintage film fan
By KEVIN BROWNLOW

COLLECTOR'S CORNER

Is this the turning point? Do Pathescope's latest releases—which include versions of Chaplin's *Shoulder Arms*, *The Pilgrim*, *Pay Day* and *A Day's Pleasure*—herald the start of a new era for the collector? To find out I phoned Pathescope's managing director, Mr. Joslin.

"Frankly," he said, "I don't think so. We can't afford to cater for collectors. We're in business and, obviously, business must pay. The ambitious schemes we once had for our film releases have been wrecked by television. In the old days, a five-year contract could in practice mean anything up to a fifty year contract, but now these old films are being bought up for TV, and contracts are just being refused us."

I asked him if he had secured the rights of silent films of a calibre similar to *Shoulder Arms*. "I was offered *The Kid*," he replied, "but it's more of a tearjerker than a comedy. I couldn't be sure it would sell. I'm now negotiating for some films with Bob Hope and Danny Kaye. And later I shall be releasing films on topical subjects such as motor-racing."

"But aren't you weakening the position of 9.5mm. by releasing 8mm. versions of these films?" I asked. "Wouldn't the exclusive availability of films like *Shoulder Arms* be enough to make many enthusiasts turn back to 9.5mm.?"

Completely New On 8mm.

"I wish I could think so," he said. "A great deal of money has been spent on the purchase of these films, and they must sell. We don't intend poaching on other 8mm. suppliers' preserves—we are releasing films which are completely new to the gauge."

"Would you consider re-issuing some of the un-restricted notched films as a special series for the collector?"

"How many of these 9.5mm. silent film enthusiasts do you really think there are?" asked Mr. Joslin.

I hesitated.

"Certainly not enough of them for us to make a profit. We've been offered many other silent films, but how do we know they would sell? We lose £450 on every sound release, and if it wasn't for the Ace projector owners buying 60ft. films, our silent releases would show a similar loss. It's quite understandable; who wants to pay to see the type of film he can see on television for nothing?"

But notched film re-issues are beginning to creep in to the Pathescope lists. Already the interesting item, *Charlie's Lunch Hour* (from *Pay Day* has reappeared as a 60-footer, and similar Chaplin shorts should be following.

The next issue of the catalogue, I feel, will be quite exciting.

NOTCHED films were regarded by dealers as unsaleable rubbish a few years ago. Today the position is very different; notched films have come into their own, and we collectors depend on dealers to be fair and not to overcharge us. Until recently we have been comparatively lucky, but now one or two dealers-cum-dilettante collectors have started a black market in 9.5mm. films.

Prices have reached ridiculous heights; 60ft. shorts in poor condition are being sold for 10s. to 12s. 6d. each, and a copy of *Fatty at the Fair*, in three thirty-foot reels, recently fetched 30s. The dealer who sold it admitted to me that this price had been an experiment. "I just wanted to gauge the reaction," he said. "I was quite surprised when I got a cheque for the full amount."

He had also offered *Griegshaus* for £7 10s.—a move which proved slightly premature because, although he knew of its whereabouts, he had not actually bought the film. When someone inquired about it, he found it had been sold—for £3. "But why should I worry?" he asked. "I've just bought up a library of 200 reels. I know that in time I can get the price I ask for them, so I'm not bothered."

I examined some of his new films. The condition was appalling, yet he was charging £2 per reel. And then I saw something rather interesting. On one of the cans was a label giving the name of the South Coast library where the films had come from. I had visited that same library a few weeks before, when the films were first being offered for sale. I had bought a one-reeler. It had cost me 7s. 6d.

* * *

PETTY snobbery in the America of the nineteen hundreds was a favourite target for silent film satirists. Comedy after comedy ridiculed the current American craze for claiming descent from European aristocracy, and before it died out the obsession had become a national joke.

Miss Nobody, a Gold Rooster-Pathé production of 1917, was only one of a spate of similar films, but its story had a novel twist. Roma (Gladys Hulette), a girl at an American finishing school, boasts that she belongs to a great foreign family. But in fact Roma is a "Miss Nobody"; her origins are a complete mystery both to herself and to her two strange old guardians, Uncle Pat and Pa Crespi.

The two old men, touched by the girl's distress at not knowing who she is, secretly search through a Burke to find a famous name which will correspond with the initials "R.P." inscribed on Roma's locket. So Roma becomes Lady Roma Partington, daughter of the English Earl of Partington, much to the astonishment of Lord Pembroke, an old friend of the Earl's, who is visiting America with his son, an officer in the R.F.C.

Lord Pembroke suspects that the girl is a clever jewel thief, since several valuable items have been missed from his house, but his son falls in love with her and manages to prove her innocence. Eventually the real thief is unmasked and so is Roma. However, Lord Pembroke says that he would be delighted if Roma would fill a vacant place in his family tree; Roma embraces her lover, and becomes "Miss Somebody" at last.

Must We Pay Performing Right Fees?

RICHARD DELLOW gives the answer

"Our club will shortly be showing the *A.C.W.* Ten Best and shall use the specially recorded tape accompaniment. Do we need to pay Performing Right fees?" This is a question I have often been asked since this series began. The answer most definitely is that Performing Right fees are payable, though most public halls will already have had licences issued to them covering all performances held in the building.

One correspondent—an American—wrote incredulously about all the red tape that seemed to him to surround matters of sound recording in this country, and left me wondering if all the confusion about this subject has resulted in British amateurs feeling that they are being imposed on. The fact is that you get good value for the money paid out.

Let me sweep away the main cause of perplexity by pointing out that "performing right" can be separated into two distinct parts: the right of the composer and the right of the manufacturer of the recording. Where a recording has been re-recorded on to the sound accompaniment of a film, payment of the special dubbing fee absolves exhibitors of the film from any further financial obligation to the record manufacturer (provided the film is shown in accordance with whatever agreement may exist). But the composer very properly still retains his right to royalties on each performance of the film.

Changes in the Law

Yet this was not always so. The arrival of the gramophone made then existing legislation obsolete. Composers fought for their rights in the courts, but it was ruled that copyright in music was not infringed by the making of a record of the music. Then in 1909 a Copyright Committee appointed by the government recommended that composers should have the right to prevent or license the recording of their works. Parliament agreed but stipulated that once a composer had authorised the recording of his work by one company, it could be recorded by anyone else (on payment of the required fee) even against the composer's wishes.

This change in the law was made under the Copyright Act 1911. It was a great step forward for the composer, who now had the sole right of authorising performances of his work in public. But it brought a new problem: how to prevent unauthorised performances and how to collect the benefits to which he was entitled. In the case of operas and major theatrical shows, remuneration could easily be collected. It was less easy to cope with the thousands of performances given every day of songs, dance music and other minor works. Imagine trying to present a programme of popular music when you've got to contact the individual copyright owners of every piece of music that's going to be played!

The Composers Got Together

The difficulty was met by the formation in 1914 of the Performing Right Society, its members consisting of British composers, authors and music-publishers; today it represents everyone whose work is publicly performed to any appreciable extent. The Society is non-profit making, has no entrance fee or subscription and does not charge its members any agency commission. It collects all fees from public performances of members' works and distributes the income among the composers, authors and pub-

lishers in proportion to the extent to which their works are performed in public.

Normally two-thirds go to the composer, or to the composer and author, and one third to the publisher of each work performed. This applies whether or not the composer and author have assigned their performing rights to a publisher member. The only expenses that are deducted are for administration—less than 10 per cent. of the gross sum collected. Not even the directors receive any payment for their services.

From this you will see that it is only fair to go to a little trouble in filling in the Performing Right return. I know it can be a frustrating anti-climax to a film show; but the composer's music has made a useful contribution to the show and it is no more than just that you should acknowledge it by sending in an accurate record. Your one show may seem insignificant; but multiply it by the thousands held every week by all the organisations that use music, and you will appreciate what is involved. Few composers, authors and music-publishers could live on the income from the sale of printed music alone.

International Repertoire

Most countries have similar organisations, affiliated to the British Society, which is thus able to license the public performances of all the copyright musical works of foreign members. Altogether it can issue licences for a repertoire made up from the works of about 100,000 composers, authors and music-publishers of all nationalities. And at the present time more than 60,000 places of entertainment are covered by the Society's licence in the British Isles.

There are very few occasions when music can be performed or reproduced without an obligation to pay fees. One exception is a home show at which the host presents the films in a private residence to his personal guests. But should a film club meet in a hall or private premises to give performances for the entertainment of members, or members and their guests, the element of domesticity is lost and the performance is regarded as public. Another exception is the playing of records for divine service in church. But where records are used for film shows, concerts or other events with music in churches, a licence must be obtained.

Next month I hope to deal with your obligations to the manufacturers of records and with the facilities available for dubbing.

No Film Show, They Said

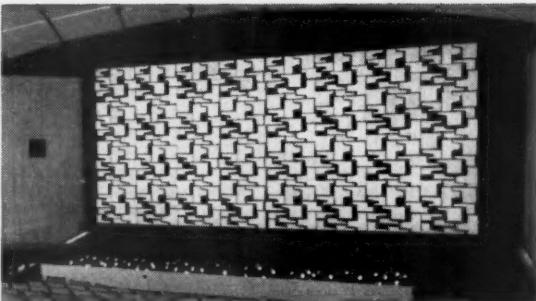
A TUSSE with the Law is described in the current issue of *Amateur Film Maker*, the quarterly magazine of the I.A.C. It arose from a letter from an *A.C.W.* reader regarding Mr. Dellow's series, You and the Law, the writer pointing out that the police in his district took a different view of the interpretation of the Cinematograph Act, 1952 from that given in the articles and had refused permission for a film show to be given.

Now Mr. Dellow is the editor of *A.F.M.*, and the I.A.C.'s solicitor took the matter up, suggested that the police had possibly mis-read the Act and reminded them of its provisions. "The importance of establishing that the regulations had been wrongly applied cannot be underrated," says the magazine. "In many cases the very existence of cine clubs would have been threatened had the views of the Devon Police been correctly based. Need we add that wherever there is justifiable complaint or doubt, the Institute and its officers are always at the amateur's service in attempting to redress matters."

Photographs show: right: decorative shutter, the "Monovista," which masks the screen, parts in the middle and tracks to rear of screen during performances; below: main theatre equipment (two Gaumont-Kalee "20" 35mm. projectors, two 609 arc projectors (16mm.) and Premier slide lantern); small preview theatre served by main theatre projection room. Behind the Perlux roll-up screen is a translucent screen for rear projection of advertising films which will be seen from across the Thames.

This Cinema Breaks with Tradition

National Film Theatre, where the ACW
Ten Best receive their first showing, ex-
hibits strikingly modern design



It's a far cry—so far that not even the keenest ears of the keenest vintage fan can pick it up—from the coach to the elegant-looking car of today. But the earliest cars looked just like carriages. Horseless carriages, they called them. The earliest static cinemas were also built on the lines of a model of fundamentally different purpose: the theatre. The screen was put in the proscenium arch, and so far as the designer was concerned, all that had happened was that three dimensions had been exchanged for two.

Then, largely because of the demands of sound, the cinema began to evolve a design of its own, and now tradition has been dethroned, elegantly but forthrightly, in the newest cinema, the National Film Theatre, which

first opened its doors a month or so ago. Apart from its impressive novelty and the fact that it is the showpiece for the film world, we have a special interest in it, for it is here that the next Ten Best premiere will be held.

It is, of course, extremely unlikely that any of the Ten Best will need other than a 1·34:1 screen format, but if they do, a wealth of facilities is available. In 35mm., four anamorphics and three wide screen systems are catered for: in the first group are CinemaScope (2·55:1 and 2·35:1), R.K.O. Scope (2:1) and VistaVision (1·75:1); in the second, VistaVision (1·85:1), Metro-scope (1·75:1) and 1·66:1.

Viewing Distances

The width of the screen is determined by its height, for the cinema occupies the vaults of the southern end of Waterloo Bridge. At a height of 12ft. 6in., the width with the widest ratio is 32ft. 6in. The limits of good viewing distance are placed between two and five times the height, so the front row of seats is set back 24ft. from the screen and the rear row is 64ft. from it. (There is no balcony.) The seating (capacity 500 seats) is concentric in accordance with the limiting angles of wide screen projection—115 deg. at the extreme sides.

To provide uninterrupted viewing the auditorium floor has a one in eight slope on curved risings. A suspended canopy of reflecting hardboard contributes to a longer reverberation time than is normally found in cinemas.

The principal break with tradition is the screen, which is free standing inside the auditorium—there is no proscenium. Prosceniums, says R. F. Scott, of the Planning and Design Department of G.B.-Kalee Ltd., who assisted in the creation of the theatre, are alien to good cinema. In his view, back-stage gloom and voluminous draperies have no place in it. The screen—a Harkness stereo—incorporates electrically operated magnascope masking for varying the width, the height remaining constant.

A giant shutter masks it, parts in the middle and tracks to the rear of the screen during performances. This



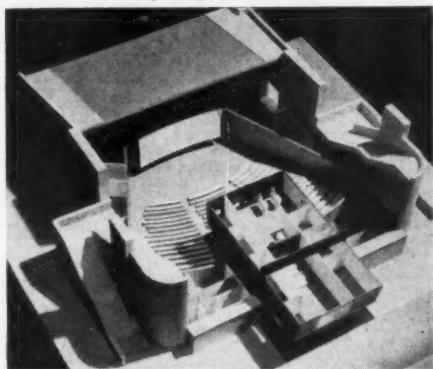
shutter, called the Monovistal, consists of 342 panels of 9mm. ply, treated to give a broken stucco effect. The entire framework including, of course, the screen, has a black surround. "Experiments have produced no evidence to show that there is any better colour," says Mr. Scott, "and until the industry decides on one aspect ratio, it will be impossible to eliminate masking altogether."

Adjoining the projection room and extending over the entrance to the theatre is a small preview cinema seating 25 people. Not only does it have all the screening facilities of the main auditorium (10 ratios), it is also equipped for rear projection—but for audiences outside. For rear projection the normal screen is rolled up, revealing the translucent screen set against the plate glass fascia in the front of the

building. Since this is under the bridge, it is always in shadow, and trailers and publicity slides thrown on it should be visible from the Embankment across the river.

The projection room serves both theatres, but there is separate equipment for each. For the main theatre there are two Gaumont-Kalee 35mm. projectors, which will run at 16 and 20 f.p.s. for silent films. The sound system consists of a G.K. dual 30 watt reproducer, with the addition of a four-track magnetic stereophonic system, with ten auditorium and effects speakers and three main speakers behind the screen. At the side of the 35mm. machines are two G.B. Bell & Howell mag-optical 16mm. projectors. The preview theatre is served by a single 16mm. 630 adapted for long running and two 35mm. machines.

Frank Hazell, N.F.T. manager, has a direct view of the auditorium from his office, surrounding which are the club rooms, coffee lounge and bar. Built by the L.C.C., the theatre cost about £70,000. The Council will get its money back (with interest and rent for the arch) under a long lease to the B.F.I., but the Institute has to find the cost of the equipment, and invites contributions from theatre users and well-wishers, among whom A.C.W. is proud to number itself.



Some fifteen months after this model had been prepared, the new National Film Theatre had opened its doors. In the foreground, overhanging the entrance, is the small preview theatre, with its rear projection screen in the outer wall, and adjacent to it is the projection room, with suite of smaller rooms.

"No Professional Could Have Done Better"

is the adjudicator's summing up of the major prizewinner in the Scottish Amateur Film Festival.

"EXTREMELY worthwhile" was Anthony Havelock-Allan's summing up of the 1957 Scottish Amateur Film Festival at which he adjudicated. 75 films were entered, 13 of them 8mm. and three 9.5mm. One 8mm. and one 9.5mm. figured in the prize list; the other fifteen winners were 16mm. It is difficult to assess the standard in relation to that of the Ten Best, since no "Oscar" winners were entered, but two Gold Star and two Four Star films gained awards. D. M. Elliot's verdict—he is the sturdy assemblage of human dynamite who directs the destinies of the Scottish Film Council—is: "Very interesting Festival, perhaps not as exciting as last year, but fairly uniform level at the top."

Mrs. E. G. Cairns' *Out and About* (375ft., s.o.t.) emerged as the outstanding film of the Festival, winning the Victor Saville trophy and Scottish Film Council prize of £10. "I was entirely beguiled by it," said Mr. Havelock-Allan. "I felt sure Mrs. Cairns knew the birds as well, and liked them as much, as she did her audience. First class colour. No professional could have done better."

He found himself not entirely in sympathy with the story of J. C. Minson's Gold Star film, *The Locket* (Hitchcock cup for the best fiction film and Film Society of Glasgow prize of £10, 700ft., s.o.t.) but it was "a big undertaking and a very praiseworthy effort." *Fun and Fantasy*, major IAC prizewinner which has also achieved notable success at UNICA and in the Australian International Gold Cup competition (a report on which will

appear in next month's A.C.W.) he hailed as "absolutely brilliant." He had never seen better professional work than Mr. Butcher's *jeu d'esprit* in Plasticine, on television or in any other form. (Humphrey Jennings trophy and Cosmo Cinema prize of £5.)

Best documentary film, British Film Institute cup and prize of £10: *Something to Remember*, by Philip Grosset (A.C.W. Four Star, 300ft., s.o.t.). Pleasing because it introduced an element of dramatic presentation. It started gay as a bird, with quick cuts of apparently happy, healthy children playing by the seaside. A bottle of orange juice for diabetics is set down in the middle of this group, and from then on the film traces very sympathetically and with a good deal of movement, the lessons the young diabetic must learn.

Great Feeling

Best film of Scotland, Lizars salver and Scottish Tourist Board prize of £10: *Easter Pilgrimage*, by J. M. Cowan (611ft., stripe). Beautiful shots and showed great feeling for the place; good idea to depict reactions of the family through the eyes of the grown-

ups and of the boy. Best teaching film, Glasgow cup: *The Pool*, by Mrs. E. G. Cairns (375ft., s.o.t.). Shows understanding and great affection for the subject matter, probably the most important qualities in a film of this kind. Although it must have been taken over a long period, no variations in quality of light and colour were apparent. It might all have been done in the space of one hour of unchanging light.

Best family film, Andrew Buchanan cup: *Tree for Two*, by F. M. Marshall (275ft.). Children are let loose with a laden Christmas tree, and no one near to say them nay. The idea paid off, but continuity was not always adequate. Mack Sennett's golden rule for comedies—a rule as much valid today, continued Mr. Havelock-Allan—is: "Show them what you are going to do, do it, and then tell them you have done it." When the film followed this rule, as in the roller skate sequence, it went over well. (Twenty years or so ago, Mr. Marshall produced some of the best family films that can ever have been made, a number of them appearing in the Ten Best; but the two young Marshalls, Muriel and Nairn, grew up all too quickly; and their children became the stars.)

A Dream at the Dentist's

Best film by a novice, Bryce Walker cup: *Preview*, by A. Boyd (170ft., 8mm., s.o.t.). Story in the O. Henry vein, told simply but effectively, of a dream at the dentist's that came true. Marshall quai: *Out of Darkness*, by J. D. Henry (785ft.). Excellent technique but too straightforward. The opening should have been more arresting. "When you see a film starting with a shot of a book of Braille, you know it will be about the blind, and you will

(Continued on page 936)



From "Fun and Fantasy"—an "absolutely brilliant" film, said the Judge.

time and so we included full information about the festival in them, too.

Hand-outs were sent to the local Press two months, one month and a week before the shows—and, in all, some 16 references to the festival appeared in local papers. Some of this publicity turned out to be a little premature; another time we shall concentrate more on the week or two before the show. The slave poster was reproduced in all three Bristol papers and, on the Thursday before the festival, four dealers co-operated in providing us with a full half-page advertisement.

Ten dealers sold 2s. tickets for us, and information about the festival appeared in *A.C.W.*, *Amateur Photographer*, the F.C.S. Newsletter, the Bristol Civic News and in the B.B.C.'s West Regional programme, "West Country Diary." In addition, advance information was sent to the Bristol Film Guild, Bristol Photographic Society, Bristol Camera Club, Bristol Civic Society and Bath Film Society. We also had to keep in touch with the people who were lending us films, the Customs authorities (for exemption from Entertainments Tax), the Police,



One of the scouts who appeared in "Just the Job" presents the Lord Mayor with his programme at Bristol's Gold Star show. The Society's chairman, R. Egarr, stands behind the scout.

the G.B. Film Library (for providing us with, and allowing us to show publicly, a print of our own film!) and so on.

The Lord Mayor and Sheriff were invited to the Gold Star show, on which we concentrated our publicity, for we found that the Ten Best tickets were more or less selling themselves. As a result, many of the audience at the first show were quite unacquainted with amateur films and were just out for an evening's entertainment. Judging by the applause with which each film was received, I think they must have found it.

All three local films were well received, as one would expect, and the presence of the two young "stars" of *Just the Job* as programme sellers gave the local Press something to write about, as well as an opportunity for photographs. Asked if his parents liked the film, the Cub who took the lead was reported as replying: "I believe they think it's quite good. It was great fun making it." This won't impress hard-bitten readers of *A.C.W.* but is the sort of story reporters look for.

B.B.C. and I.T.V. representatives were present, and it now seems probable that *The Clifton Suspension Bridge* will be televised. As the B.B.C. producer was also deep in conversation with the Hon. Sec. of the F.C.S., further developments may follow.

The next night, half an hour before the doors opened, the Bristol C.S. chairman was in the B.B.C. studio being interviewed in a live broadcast of the West Regional magazine programme, "Round Up." He explained that a festival like this provided a shop-window for all amateur film makers—not just those in the local Society. People had found that the Monday show had provided a real evening's entertainment, and a capacity audience was expected on the Tuesday. He admitted that filming could be an expensive hobby, and said that that was why it paid to join a cine society. What were needed were men of ideas, not cine technicians. Ideas were much more important than equipment. The interviewer then congratulated the Society on putting on what he described as a "thundering good show."

The hall was a little too crowded for comfort for the Ten Best and it was difficult to get an unobstructed view of the screen from right at the back, although it had been raised as high as possible, but the picture thrown by the arc projector was certainly brilliant enough. (The previous night it had been found necessary to substitute a G.B.-Bell & Howell 630 projector with 1,000 w. lamp at the last minute.)

All the films were well received and the presentation seemed satisfactory, although it was unfortunate that the next room should have been occupied by a local glee club one night and by a ladies' choir the next! The carbons of an arc projector have to be replaced every 45 minutes or so and it was a pity they had to pack-up just as the end title of *Down to Earth* reached the screen, so that the credits could not be shown. They still had to be run through, though, before the Queen trailer was reached and this caused rather an awkward pause.

There was a simple but, I thought, quite pleasing display in the foyer and an information desk. Among those who presented themselves there was a young man whose girl had 'flu and so could not use her ticket. He seemed to think that he had a right to expect the Society to buy it back. This example of bland cheek was the more annoying because dealers had been crying out for tickets for days. But while full—indeed, over-full—houses bring a gleam to the treasurer's eye, and the success of a show must, of course, be judged primarily by the financial returns, the satisfaction of knowing that the audience has been genuinely entertained by amateur films is itself a substantial reward.

Commercial Distribution for Amateur Films

"WE believe this constitutes the first offer of its kind ever to be made to film makers," says Contemporary Films Ltd. of a startling innovation they are sponsoring. They propose to devote a special section of their library (which contains professional films of very high quality) to amateur films, and invite every amateur who believes in his film to submit it to them. If it is accepted, it will be given commercial distribution on a royalty basis or will be purchased outright.

We rather wonder if they appreciate that they are letting themselves in for a deluge of films but heartily welcome their forward-looking policy, which is evident in other ways, too. For example, they list some most interesting and helpful services in their *News Letter* and allow film society representatives to borrow films for private viewing sessions without charge. You can get a copy of the *News Letter* from 14 Soho Square, London, W.1., which is also the address for sending your films.

Newsreel

bringing details of current cine activities. Reports on your club's work or on the film on which you are personally engaged are welcome. Address on page 893.

Nearly 400 people attended Epsom C.S.'s Ten Best show, and the Society hopes for large attendances for their winter programme, which will include films such as Buster Keaton's *The General*, together with lectures by Ivor Smith and John Daborn. Production on the club's 16mm. film, *Home and Away* is drawing to a close, and *Take Warning* has been completed. (Leslie Riggall, Tumble Beacon, Banstead.)

Some time ago, when Hollywood's ace cameraman, Charles Rosher, visited South Africa, the Durban A.C.C., Durban C.C. and Cine 8 combined to hold a special meeting in his honour. Rosher worked for M.G.M., and recently M.G.M. was represented in the Union by an even better known personality—Joan Crawford. Irene Steiner, writing in *The Projector*, the journal of the Durban A.C.C. described her meeting with Miss Crawford. "I figured that the odds were very much in favour of these two M.G.M. people knowing each other, so I decided to pop the question on behalf of *The Projector*.

"I believe we have a mutual acquaintance," I said, and those magnificent tragic eyes opened wide and she said, 'Tell me who!' I sailed into the story, of Charlie's visit to us, but long before I got to the end she interrupted me and said, with that world-famous smile, 'Sure I know him. A little man who looks just like Father Christmas, and is one of the best loved men in the film industry.' Husband Al wanted to know if he knew Charlie too, but Joan shook her head and her parting words were, 'How nice to come over here and meet someone who knows someone I know, I had the feeling she really meant it!' (P.O. Box 4, Merebank, Natal, South Africa.)

Six Clubs in Harmony

"Does anyone maintain that members from different clubs cannot work together in harmony?" asks the director of *Hep Cat*. "If so, the group of enthusiasts working on this film would prove him wrong. Members from no fewer than six different clubs are taking part in this story of a teenager's dream. Directed by a Grasshopper, filmed by an Ace (of Ace Movies), make-up by a young lady from Streatham C.C., lighting by members of Croydon C.C. and sound track produced by the secretary of Liverpool A.A.P. Cine Group, the film is being shot on 16mm. Kodachrome and should be completed in time for this year's Ten Best. The principal actress, a teenage student, is supported by members of a Surrey jazz club where crowd scenes are to be shot at the end of the month." (Peter Jenion, 81 Falconwood Road, Addington, Surrey).

"Why should we of an 'amateur cine club' show professional films at our monthly meetings?" This startling opening to an article in *A.C.C. Screen*, the magazine of Johannesburg A.C.C.

is followed by yet more controversial comments. "If we are in the mood to see 'professional' films, we can go any evening to the local cinema. I belong to an amateur cine club to see the work of other amateurs from which I always learn something, picking up a point here and there, and in the spirit of the club I try to give help to those less advanced. I learn nothing from a professional film, knowing that studios have the means and equipment for introducing effects which no amateur can do." (Mrs. Mary Weavind, P.O. Box 11180, Johannesburg.)

Stoke C.S.'s Federation evening has become an annual event. Member clubs from Manchester, Shrewsbury, Warrington, Wolverhampton and other towns each brought a film to be judged by a panel of Stoke C.S. members. Sutton Coldfield won first prize, Manchester came second, and the third prize—for the film appealing most to the audience—was awarded to Shrewsbury by an almost unanimous vote. (W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.)

How Do You Make a Hyphen?

Titling troubles have beset the Acme F.U. "How do you make a hyphen in a title made from movable letters?" asks the secretary. "A lower case L, so useful as a dash, was too long. Finally the title had to be re-worded, but it's a pity that in making movable letters for a plastic background, manufacturers have omitted the very useful hyphen."

The Unit's productions are all on 8mm.—three of them, surprisingly, being wide-screen colour films. *High Speed in Shorthand*, a black and white, normal ratio instructional film has been completed. A number of schools and colleges have made inquiries about its availability for showing to students. *Austrian Village, Woven by Hand and Sweet Thames*, the widescreen films, are all nearing completion, although *Sweet Thames* is over-length and has to be considerably reduced. (E. H. Butler, 14 Benhurst Avenue, Elm Park, Hornchurch, Essex.)

"We feel that insufficient use is made of the tracking shot by most amateurs," says Coventry F.P.U., announcing the completion of its precision-built tracking dolly. This helpful aid is being used in the Unit's crime film, and although, since the shots were longer, many had to be retaken, the Unit report a considerable improvement on previous work. (Photos on page 916.)

The seventh successive showing of the Ten Best was presented to a packed house. The local press highly-commended *Short Spell* in their review the following evening. The Unit have planned their winter programme, and have laid the emphasis on entertaining their members rather than instructing them. "They seem to prefer to gain knowledge of film making by practical experience rather than by listening to lectures." (James B. Brandick, 429 Charter Avenue, Coventry.)

The effects of the Suez crisis are still

Birmingham A.F.U. have acquired their own headquarters—"extensive premises, with full amenities" — at Lyndon Close (off Grosvenor Road) Handsworth Wood, Birmingham, 20. Although the club is at present open only on Tuesdays at 8 p.m., it is hoped soon to organise activities on two or three nights a week. New members should apply to the secretary, Joyce Williams, 15 Wellington Court, Grosvenor Road, Handsworth Wood, Birmingham (BIR 6487).

To discover each other's capabilities and talents, members of the newly formed Nile C.C., Sudan, are setting themselves a test piece. "On the face of it," says the secretary, "The Nile, between the Omdurman and Blue Nile Bridges is an uninteresting subject to us who live and work practically on its banks. It should therefore be a good test of ingenuity of approach." The Sudan Government's Films Officer has shown great interest in the club, and is arranging talks on film-making techniques to be illustrated by M.G.M.'s training films which show the film-industry in action. (M. S. Tayler, P.O. Box 38, Khartoum, Sudan.)

An 8mm. library has been inaugurated by the President of the new Loughborough C.S., and is offering a prize for the best film in the forthcoming competition. The club's first production was a film of Loughborough College's Rag Parade. (H. G. Jones, 1 Avenue Road, Sileby, Loughborough, Leics.)

being felt by Hounslow P.S.'s Cine Section. It was reported at their AGM that petrol rationing had prevented location shooting and that very little practical work had been done. "But greater use was planned of the Fulham studio where the 5 kilowatt lighting should help us considerably with interior work." (Ernest Loader, 32 Chatsworth Crescent, Hounslow, Middx.)

Reading and District C.C., who now meet every other Monday evening at the Abbey Gateway, Abbey Street, recently filmed the R.A.F. of Benson receiving the freedom of Wallingford. (A. E. Lott, 6 Richmond Road, Caversham Heights, Reading, Reading 73924.)

Cash for Cameos

Michael Anderson, director of *The Dam Busters* and *Around the World in 80 Days*, is one of the panel judging the Hillingdon Community Film Society's competition for the best 5-minute film of local interest, dramatic incident or topical interest. The winners, to be shown during January, will receive a cup and £10 in cash prizes. (Competition Secretary, J. F. Watson, 7, Denziloe Avenue, Hillingdon, Middx.)

A new club has been formed by forty amateur cinematographers at the Williamson Diamond Mines in Mwadui, Tanganyika. "At present," says the secretary, "we are limited to occasional 'get-togethers' when we discuss each other's efforts. Films have been made by individuals, but so far no combined effort has been attempted—possibly due to the abundance of individually owned equipment and the unlimited wild-game subjects available to the individual." (A. F. Smith, H. H. Fraser & Associates, c/o Williamson Diamonds Ltd., Private Bag, Nairobi, E. Africa.)

DESTINATION UNKNOWN

"At the roundabout take the road between baker and butcher. Not a Weston. What then?" The answer to this cryptic question is Bailey meter, a name those who attended Kingston & Dist. C.C.'s inter-club mystery car rally were required to spot

if they were to get full marks. A question to which only the faithful reader of A.C.W. was likely to know the answer was: What number of the house is the editor? (No. 7 —Malthouse.) A series of clues led to a destination—and tea and prizes—in Surrey but any treasure seeker who was hopelessly lost could open a sealed envelope in which were



full directions in plain English. The able organisers of the rally were R. Benjamin (2nd on left), his wife (2nd right) and L. Hoffman (right). Members of most of the London suburban clubs attended and found it so pleasant a way of getting to know each other that they want another to still further cement the friendships made.

Victorian A.C.S. members, who are soon to move into their newly built, architect-designed headquarters, recently spent some sadistically enjoyable hours wrecking the old buildings which occupied their site. "All plans have now been passed," reports the club magazine, "and everything is set for the erection of the new building." (Brian Bennett, 20 Avoca Street, South Yarra, Melbourne, S.E.1.)

Carbon tetrachloride, as most movie makers know, is the best chemical for cleaning film, although, under certain circumstances, it can have toxic effects. Now Auckland "8" Movie Club's official bulletin points out just how toxic it can be: "Evaporation of a tablespoonful of the liquid in an unventilated room 10ft. x 10ft. x 10ft." says the magazine, "is capable of producing symptoms ranging from headache and nausea to mental confusion, visual disturbances, liver and kidney damage and even death." (R. J. Court, 60 Campbell Road, One Tree Hill, Auckland, S.E.5.)

The shooting of Finchley A.C.S.'s current 8mm. production, *Paper Chase*, is almost complete. The Society's new meeting place is at St. Barnabas Church Hall, Gainsborough Road, North Finchley, N.12, "where visitors and prospective members will be very welcome on Fridays at 8.15 p.m." All meetings will include a short talk on some aspect of film production. Finchley hope that these will be of more value than infrequent lectures occupying an entire evening. The Society recently held a show of Gold Star and other films commended in the 1956 Ten Best competition. (John Morin, 473 Archway Road, Highgate, N.6.)

Chelsea C.C.'s first production, *Lost Holiday*, is well enough under way for the club to be planning its next film; they are thinking of splitting into two groups—Group A to complete the first production, Group B to begin work on the next. Although the club has 65 members on its books, new members—especially those interested in the technical side of film-making—are

still welcome. (John Craig, 40d Lewis Flats, Ixworth Place, S.W.3.)

The director of the controversial IAC contest winner, *Hillside Heritage*, John C. Minson, was guest of honour at Hereford C.S.'s annual dinner. The Society's President congratulated another guest, Dr. Richard H. Jobson, on winning an Oscar with his *Driftwood and Seashell*, which was later shown at the Society's Ten Best show. Membership, it was announced, had doubled in the past two years. (Godfrey Davis, 32 Broad Street, Hereford.)

Swansea & Dist. A.C.C. closed down last year through lack of support, but now there are high hopes of a revival. An optical sound track, for a film about hospital voluntary workers made when the club was functioning, proved too expensive; instead a tape recording of the commentary by Howard Marshall was produced. And now inquiries about the film are being received from hospitals all over the country. (D. Evans, Sunnyside, 91 Dynover Road, Skewen, Glam., S. Wales.)

British Movietone News cameraman David Samuelson (whose A.C.W. articles on newsreels will be remembered) recently visited Wanstead & Woodford C.C., and, says the hon. secretary, "kept members enthralled for a whole evening with a talk about his job." The club's public show of members' films was a great success; *Pool's Paradise* was the favourite with the capacity audience, whereas *Flick Knife*, the Ten Best winner, got only a "juke-warm reception." Several new members have recently joined, but "more are still welcome." (Miss Betty Webb, 120 Elphinstone Road, Walthamstow, E.17.)

For and Against Uncut Films

If you have strong views on competitions for uncut films and are spoiling for a fight, two New Zealand clubs—the Southern 9.5mm. C.C. and the Christchurch M.C.—will provide you with ammunition, for both are running contests of this kind. The *antis* declare that such contests offend against one of the most vital laws of film making and that no one can possibly benefit from them.

Those in favour point out that it is so difficult to persuade people to plan that any scheme designed to make them think as they shoot and, ideally, cut in the camera, should be sympathetically considered. And midway between the

Want a Recording of the Sputnik?

Amateurs engaged on space sagas which have everything but the sound of a Sputnik should contact the British Amateur Tape Recording Society. A member of this society kept a constant day-and-night check on the movements of the Russian earth satellite and made many recordings. The best of these were loaned to Radio Eireann which played one during a news broadcast, and now they have been re-recorded on one tape, together with a recording made by Professor Smith of the Irish Observatory at Donsc. Copies can be obtained only through the B.A.T.R.S. tape-to-tape dubbing service, and are the Society's copyright. (Ted Yates, G3ITY, 210 Stamford Road, Blacon, Near Chester, Ches.)

"This will be the beginning or the last of Fort Worth Cinema Club," declares the club's latest bulletin announcing a forthcoming meeting. "We have a \$25 debt to the Art Center for the use of the room, and we owe \$98 elsewhere. We members cannot expect one or two people to carry the club's financial burden. If each member would contribute \$3.00 we could continue as the Fort Worth Cinema Club." On the back of the bulletin, a newspaper cutting gives more depressing news. "Don C. Cook of 200 N. Judkins was hoping Saturday someone would return to him a roll of senti-

mental movie film that was taken from his front porch Friday afternoon.

"Cook said no questions would be asked if he got back the films, which were left on his doorstep by a department store and taken by persons unknown. The reels contained photographic records of his two teen-age daughters' birthday celebrations and the 48th wedding anniversary observance of his wife's parents." (August Bartholot, 1618 South Jennings, Fort Worth 4, Texas U.S.A.)

For three nights people were turned away at the doors. Widespread publicity—from the press and radio—had attracted large audiences which filled the hall to capacity. As the President of the Queensland A.C.S. put it: "Definition and presentation on the 6ft. screen was so good that one forgot that one was viewing the smaller gauge." The 8mm. enthusiasts in the Society had been determined to repeat the success of the Society's earlier 16mm. screenings, and had organised everything from press shows to confectionery stalls themselves. "The only sad part of the proceedings was when customers who came to the hall with good Australian currency in their hands had to be turned away. It hurt us more than it hurt them." (R. A. E. Simes, Box 1189, G.P.O. Brisbane.)

two extremes, those who counse sweet reason regret the inflexibility of uncut film competitions, which *might*, they say cautiously, make for discipline in filming but fall down heavily in making no provision for retrieving errors or for after-thoughts.

You may make a mistake and know you've erred, yet be unable to do anything about it because the rules say you mustn't. And since all film competitions are presumably designed to promote the *art*, as distinct from the jigsaw manipulation of films, that is a tremendous debit item in the profit and loss account. Christchurch observe that so far "there do not appear to be many entries" for their competition, and Southern star members into action with the warning that the closing date rapidly approaches. (A. H. Rees, 146 Mays Road, Christchurch; J. R. Crosbie, 14 Morrell Street, Invercargill.)

Chelmsford C.C., the new name of the Pimpernel Cine Club, is completing its 8mm. comedy, *Plumbers Three* and is planning a 16mm. documentary of the county town's social and recreational activities. (L. Zissler, 34 Wicklow Avenue, Chelmsford, Essex.)

Anglo-American Exchange

At Fire Brigade headquarters in Derby, A.C.W. 8mm. Cine Circle No. 8 presented an Anglo-American programme of 8mm. films to an enthusiastic audience of over 100. From America—via the New York 8 Motion Picture Club—came *David Grows Up* and *Lead Thou Me On* by Fred Furman of New York, and *Foxy Grandma and Sunday Morning* by Ed Roessen, New York; these were followed by six British films, two of which carried 8mm. sync. sound tracks. "As invariably happens on these occasions," writes the secretary (himself a fireman), "the projection crew returned to their posts after a slap-up supper in the fire station canteen, and continued to screen films until the early hours of the morning to a small but enthusiastic audience of duty firemen." The American films were sent in return for some British 8mm. films which—as the *Derby Evening Telegraph* reported—were shown in New York and which included *The Toughest Game in the World*, dealing with Shrove Tuesday' football, from Geoffrey Morton's 4-star winner, *An Ashbourne Story*. (Geoffrey Morton 55 Wood Road, Chaddesden, Derby.)

The *Edinburgh Evening News* recently devoted a great deal of space to an illustrated article on Edinburgh C.S.'s 21st anniversary. "As far as is known," said the paper, "the Edinburgh Cine Society is not only the only one in the United Kingdom to own its own premises, but is the only one able to look back on 21 years of uninterrupted activity. Other similar bodies put up the shutters during the grim war years, but, thanks to the initiative of the women members and the wives of members, the Edinburgh organisation was kept in being."

"Active filming, of course, had to cease, but the enterprising women did good work by holding periodic shows, promoting whisky drives to provide comforts for members on service, and knitting articles in demand on chilly stations." (James D. Hendry, 12 Corbiehill Avenue, Edinburgh, 4.)

The excessive heat and the appearance of bikini-clad bathers in locations intended to represent the shores of ancient Greece were difficulties enough for the four members of Viking F.U. who were involved in the making of *Narcissus* during their holiday in the South of France. But the second session posed a rather different problem. How do actors, dressed in flimsy Greek costumes, keep warm in an icy English winter?

The club's secretary is now faced with another grave difficulty. "Has anyone got a photogenic, tame leopard he would be willing to loan us for a small fee?" he asks. "Failing this, 16mm. Kodachrome 24 f.p.s. shots of a leopard or spotted beast of similar appearance in natural surroundings would be welcomed. Our cameraman suddenly evinced the most craven cowardice when asked to enter the leopard's enclosure at Whipsnade, consequently a fine shot of a ferocious animal leaping straight at the camera is marred by the presence of iron bars between actor and cameraman. The cameraman declares he was glad of the bars at the time. We feel he is letting personal considerations obstruct artistic achievement." (Richard Hodkin, The Grange, Lidlington, Bedfordshire.)

The judging of competitions, a particularly important matter for cine clubs at this time of year, was the subject of a recent lecture to Pretoria C.C. "An audience can be biased and can overlook the finer points of a film," said the lecturer, Mr. D. G. Beadle. "A panel of fewer than five judges can be swayed by the opinions of a single biased judge. At present, we have a method of rating, involving either an elaborate system of sub-sections, when the judges' marks are often similar, or a system of awarding 'impact' marks. With five or six judges allocating their own mark, the rating for each film will obviously differ, so an average is taken and all aspects such as technical standard, balance, photography, etc., are fully covered. Opinions differ as to the judges discussing a film before allocating a mark, but generally it is agreed that an obstinate judge can unduly influence the marking." The lecture was followed by considerable discussion. (J. E. Rowse, 11 Riverdale Avenue, Pretoria.)

Enthusiasts came from as afar as North Wales and St. Helen's when the Liverpool A.P.A. Cine Group gave their three nights Ten Best programme and one-night show of IAC prize-winners. So many tickets were sold that the group plans to extend next year's Ten-Best show to four nights. (R. Cumberland, 87 Woodchurch Road, Preston, Birkenhead. MOU 3783.)

Paris La Nuit, *Rig 20*, *Images en Negatif* and *Johann Mouse* are among the films to be shown by the Grasshopper Group at the fourth of their season's film shows on Saturday, 4th January, 1958. Tickets at 3s. 6d. can be bought at the door or obtained in advance from the Programme Secretary, Michael Crouch, 187a Bramley Road, Southgate, N.14. At the recent Cannes Film Festival, *Bride and Groom* was awarded the Avant Garde Cup, and *Short Spell*, which came top in the Documentary class, the Coup du Film de Genre.

"*Let Battle Commence*, the story of how the Group made *The Battle of Singapore*, should be reaching the final editing stages by now, although a married print of the completed film is unlikely to be available for this year's Ten Best. Suggestions that the Group's next production should be entitled *How We Made Let Battle Commence* have been turned down.

"The cutting copy of *Letter From a Man Found Drowned* was recently shown to members of the production team and the group. The film still awaits a less revealing title, but it has been edited and part of the sound track has been laid. At the scripting stage there is a second 35mm. production under the direction of John Hall; this will be a documentary about a community centre in Bethnal Green, East London. (M. Clegg, 26 Castleton Avenue, Wembley, Middx.)

When *Witney C.C.* shows the Ten Best, its usual policy is to produce an advertising trailer which is shown in a local dealer's shop window. This year the club made a 50ft. 8mm. film which included a sequence showing the equipment used by amateurs throughout the world, together with shots of club members at work on their production. It ended with the caption: "If you wish to see the best in amateur cine productions come and see the Ten Best presented by the Witney Camera Club." (F. G. Ling, 58 Windrush Valley Road, Witney, Oxon.)

The Art of Comedy

Potters Bar C.S.'s chairman introduced the Society's Six Best Competition for 1957 which had been judged by members of Walthamstow C.S. A detailed criticism had been supplied with each film. The winner of the Senior Trophy was Ten-Bester James Wood with his colour documentary, *Corner of the Cotswolds*. Later in the evening an amateur film, *Extinction*, made well before the war, was screened. George Sewell, who had visited the club the previous week, recommended this as a "study in the macabre similar to the latest Potters Bar films, *Man and the Snake* and *Watcher by the Dead*."

The Society's magazine contains an intriguing article on *The Art of Comedy* by Dick Hamilton. Emphasising the importance of a logical situation in the comedy film, Hamilton writes: "Crawley F.U.'s *Mr. Pringle's Present* shows

the disastrous results of loose thinking. In a pub, Mr. Pringle is given a glass of beer. He dips the tip of his umbrella in the beer and transfers it to his mouth, expressing satisfaction. What a lunatic thing to do! Nobody in the audience laughed. The trouble was that the script-writer was imitating Chaplin without understanding his technique. Chaplin certainly does funny things with his cane, but the point is that he only uses it in the same way that he would use his hands; he uses it to open a door or to raise his hat, and the humour arises from the fact that he performs a normal action with an abnormal object. This is the logic on which humour depends." (J. Bearman, 59 Laurel Avenue, Potters Bar, Middx.)

(More Club Reports on page 936)

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Aldershot. 1st Jan., 1956. 7.30 p.m. Presented by Aldershot Camera and C.C. at Central Ballroom, Cross Street, Aldershot. Programme 2s. 6d. from W.O. II C. A. Pearce, No. 4 W.O.'s Married Quarter, Keogh Barracks, Ash Vale, Nr. Aldershot, Hants.

Shrewsbury. 2nd Jan., 7.30 p.m. Presented by Shropshire P.S. at Banquet Room, The Music Hall, The Square, Shrewsbury. Tickets 2s. from H. B. Eldred, 23 Wyle Cop, Shrewsbury.

Hastings. 10th Jan., 7.30 p.m. Presented by Hastings and District C.C. at White Rock Pavilion, Hastings. Tickets 2s. from R. O'Hara, 42 Kenilworth Road, St. Leonards-on-Sea.

Hebden Bridge. 11th Jan., 7 p.m. Presented by Hebden Bridge Literary & Scientific Society at Little Theatre, Holme Street, Hebden Bridge. Tickets 1s. 6d. from Kenneth T. Crabtree, 6 Market Street, Hebden Bridge.

Northwood. 11th Jan., 3 p.m. and 7.30 p.m. Presented by Pinner C.S. at Northwood Boys' Club, Hallowell Road, Northwood, Middx. Tickets

2s. 6d. from D. Titkin, 97 Rickmansworth Road, Pinner, Middx.

Selkirk. 11th Jan., 7.30 p.m. Presented by Selkirk A.C.S. at Victoria Hall, Selkirk. Tickets 2s. from J. A. Kerr, Inchgarth, Selkirk.

Banstead. 15th Jan. Presented by Banstead F.S. at The Institute, High Street, Banstead, Surrey. Tickets 2s. from Hon. Sec. 65 Lambert Road, Banstead, Surrey.

Manchester. 17th and 18th Jan., 7.30 p.m. Presented by Brythondy Cinette Group at St. Margaret's Church House, St. Margaret's Road, Prestwich. Tickets 2s. 6d. from P. Edwards, 10 Grosvenor Street, Prestwich.

Surbiton. 17th Jan., 2.15 p.m. and 4.15 p.m. Presented by Surbiton County Grammar School F.S. at Surbiton County Grammar School, Surbiton Hill Road, Surbiton, Surrey. Tickets from W. J. A. Busby at the school.

Northallerton. 20th Jan. Presented by Northallerton C.C. at Church House, Northallerton, Yorks. Tickets

2s. from J. H. Wood, 124 Crosby Road, Northallerton.

Aberystwyth. 21st Jan. Presented by Aberystwyth & Dist. F.S. at Belle Vue Royal Hotel, Aberystwyth. Tickets 1s. from Hon. Treasurer, 9 Baker Street, Aberystwyth.

Leicester. 23rd, 24th and 25th Jan., 7.30 p.m. Presented by Leicester & Leic. C.S. at Trinity Hall, Trinity Lane, Leicester. Tickets 2s. from Secretary, 20 Allendale Road, Leicester.

Canterbury. 24th and 25th Jan., 7 p.m. Presented by Canterbury A.C.S. at County Hotel, High Street, Canterbury. Tickets 2s. 6d. from Hon. Sec., Grange Studios, 65 New Dover Road, Canterbury.

Wolverhampton. 26th Jan. Presented by Wulfrum C.C. at Wulfrum Hall, Wolverhampton. Tickets 2s. 6d. from T. Morris, 106 Wolverhampton Street, Bilston.

South Shields. 31st Jan., 7.15 p.m. Presented by Flying Angel (Tyne) F.U. at Seamen's Institute, Milldam, South Shields. Tickets 1s. 6d. from O. Robson, 43 South Avenue, South Shields.

CLUB NEWS (contd.)

Bristol C.S. won two trophies at the Scottish Amateur Film Festival in November. *Western Gateway* was awarded the Isabel Elder Cup for a teaching film, and a member's film, *Something to Remember*, which had won the Society's own Burris Cup competition last year, was awarded the British Film Institute's Cup and prize of £10.

"A recent programme of Planet F.S. films proved popular," reports the secretary, "and the Society were particularly interested in the use of lip-sync sound in *Welcome Home*, even if it was a one-act play. The observatory scenes in *The Planet* and the unusual political farce, *Behold Our Leader*, impressed some members, while others admired the technical know-how of *Open Your Eyes*, although some of those who had taken part in Bristol's own club films wondered whether it was not all a little too good to be true."

8mm. stripe apparatus was demonstrated to the society by a representative of Messrs. Salanson, and members were impressed both by the Cirs Vox stripe attachment and the Nilus projector. The automatic lens setting on the Bell and Howell Electric Eye 16mm. camera also aroused interest. A demonstration of the Eumig Phonomat tape sync. device, and a screening of two four-star winners, *Follow Your Nose* and *The Retrievers*, will be among the attractions at the society's 8mm. evening on 31st December. (Philip Grosset, Avonside, Kelston, Nr. Bath, Somerset.)

Membership of the Cardiff A.C.S. has increased to over 100. "Structural alterations at the Society's meeting place, the Queen's Hotel, have forced a temporary retreat to the 'second best' dining-room," reports the secretary. "Both this and the studio used for technical circle meetings have been bulging at the seams."

The programme for the first night of the Society's winter season consisted of *The Red Balloon* and a preview of the Society's own colour newsreel. This included shots of the Duke of Edin-

burgh receiving the Freedom of the City of Cardiff on behalf of the Welsh Guards and a sequence of Sir Jacob Epstein with his dominating sculpture of the Christ in Majesty at the ceremony of the re-consecration of Llandaff Cathedral. The Society had the full co-operation of the Chief Constable of Cardiff in obtaining special passes to film in front of the crowd during the Duke's visit.

The newsreel was well reviewed by the Welsh Press at its public presentation at the Tenth Annual Film Festival held at the National Museum. "Over 700 attended the three shows," writes the secretary, "and against the opposition of prizewinning films, the audience voted two films made by our members top of the popularity poll by an over-

No Professional Could Have Done Better (continued from page 929)

feel sympathetic, but you will not be held. I should have been inclined to open with the young man leaping over the vaulting horse, followed by a child bumping into something. The commentator would then say: 'Well, I suppose if you can't see, you are likely to bump into something.'"

Oliver Bell trophy: *Reflections on the 139th Psalm*, by Radley College F.S. (450ft., stripe). A curious film which "caught up" on one. After a muddled beginning the theme emerges and is poetically expressed, but there are some very strange images. Richard Massingham trophy and John Robertson, Jnr. memorial prize of £5: *What Is Wife?* by A. W. Merrick (A.C.W. Four Star, 350ft., 9.5mm., s.o.f.). A very funny film, full of good ideas, good jokes and gentle irony.

Michael Balcon trophy: *Broken Images*, by E. McConnell and L. Henson (450ft., s.o.f.). Impressions of a drunk; makers' intentions uncertain, but an imaginative effort, with effective music. Isabel Elder cup: *Western Gateway*, by Bristol C.S. (A.C.W. Gold Star, 1,100ft., stripe). Extremely interesting, comprehensive and well-made film on the history of Bristol.

Mary Doherty trophy and S.E.F.A. (National Council) prize of £5: *Auto-*

lithography, by Glasgow Production Group, S.E.F.A. (400ft.). Technically well-made film on an abstruse subject. S.E.F.A. (Glasgow Branch) prize, £5: *Passing Your Driving Test*, by E. Lambert (1,400ft., s.o.f.). A very direct piece of teaching which achieves its aim excellently; extremely well-made.

Sir A. B. King prize, £2 2s.: *Olympic Games*, by Mrs. N. McGavin (600ft., s.o.f.). In view of the fact that photography was forbidden at the Games, a tremendous effort, well worth its prize for the nerve and enterprise shown, but commentary not lively enough and timing faulty. Marshall Sloane prize, £2 2s.: *Painting a Portrait*, by K. Derringer (100ft.). Well constructed but weak ending. Producer should have cut from sitter to portrait a number of times, then back to the portrait, with a final pan to the sitter.

The Scottish Youth Hostels Association prize of £10 was not awarded. Eight films, all 16mm., were highly commended. For the first time, the winning films were shown at Edinburgh (by Edinburgh C.S. at Monseigneur News Theatre) and at Dundee (Little Theatre, Dundee C.S.), shortly after the presentations at the Cosmo Cinema, Glasgow.

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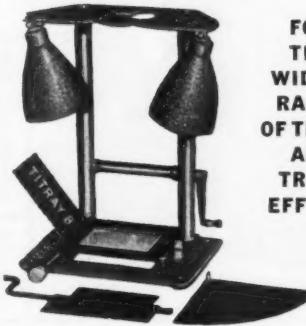


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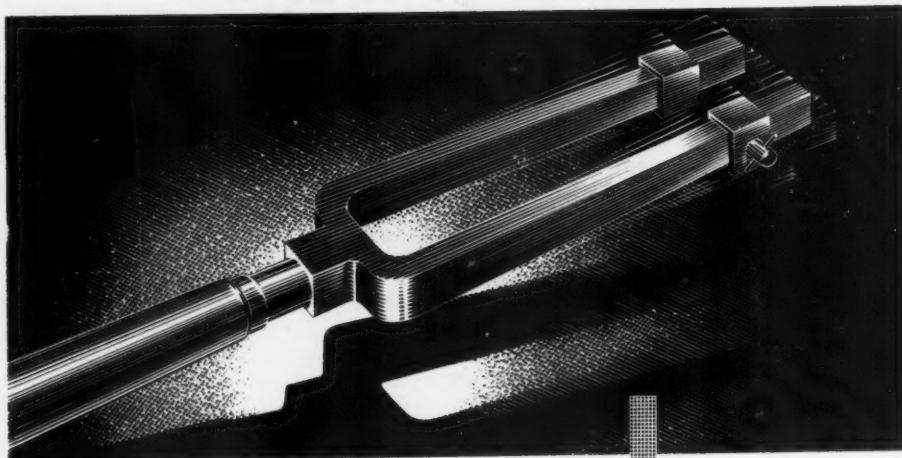
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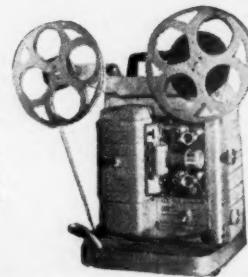


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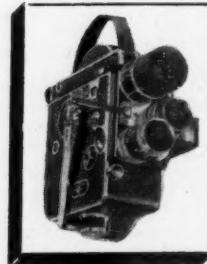
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FOR YOUR 8mm. FILMS WE ALLOW:

50ft. 10/-; 100ft. £1.00; £1.10; 200ft. £2.00
WE SELL USED 8mm. FILMS AT:

50ft. 12/6; 100ft. £1.50; 150ft. £1.17; 200ft. £2.10

For example if you send a good condition 8mm. Movie Pak Comedy in exchange for another 8mm. Movie Pak Comedy you will be charged £2.10 for the film purchased less £2.00 allowance for your film. The exchange fee is, therefore, 10/-.

FOR 9.5mm. SILENT FILMS WE ALLOW:

30ft. 2/6 60ft. 4/6 100ft. 7/6 200ft. 15/- 300ft. 26/6

WE SELL USED 9.5mm. SILENT FILMS FOR:

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The exchange fee for a 9.5mm. silent 300ft. film on type for type basis is, therefore, 6/-. Exchange fee for shorter films can be seen at a glance from above prices.

FOR 9.5mm. SOUND FILMS WE ALLOW

a flat rate of £1.10.0 per reel.

WE SELL 9.5mm. SOUND FILMS at a flat rate of £2.20 per reel.

The exchange fee is the difference between £1.10.0 and £2.20, that is 12/- per reel.

FOR 16mm. SILENT FILMS WE ALLOW £3.10.0

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WE SELL 16mm. SILENT FILMS FOR £4.00 per reel for 400ft.

The exchange fee for 16mm. silent films on a type for type, reel for reel basis, is 10/- per reel.

FOR 16mm. SOUND FILMS WE ALLOW £4.4.0

per reel.

WE SELL 16mm. SOUND FILMS FOR £5.00 per reel.

The exchange fee for 16mm. sound films on a type for type basis is 16/- per reel.

Here are some examples showing how the exchange system operates. You have say 8mm. Movie Pak Comedy film Riot on Ice. You wish to exchange for another Movie Pak Comedy film No Bulls Please. The exchange would work out like this:

Purchase of No Bulls Please, used copy	... £2 10 0
Allowance for your film Riot on Ice...	... £2 0 0

Exchange fee	... 10 0
--------------	----------

If you wished to exchange your Comedy Riot on Ice for a film from another section of the Movie Pak catalogue, for example, a Western Gun Town, you are changing from one type of film to another, so a new print would be supplied. The exchange would then operate like this:

Purchase of Gun Town, NEW COPY	... £4 0 0
Allowance for your film Riot on Ice...	... £2 0 0

Exchange fee	... 10 0
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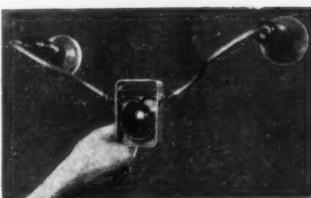
To avoid correspondence and so speed up the exchange of your films please note that the part exchange prices we quote are not the price we will pay for your films if not exchanging. We do not buy used films. We offer only an exchange service. We do not issue lists of films. You select from the various package film distributors lists or, for 9.5mm. sound and silent films, from the whole of the Pathescope Catalogue. We guarantee to supply the films required in exchange. When sending films for exchange instructions and exchange fee must be enclosed in the parcel. Do not send films separate from instructions and remittance. Exchanges are reel for reel, length for length. A greater length of film cannot be accepted in exchange than is being purchased.

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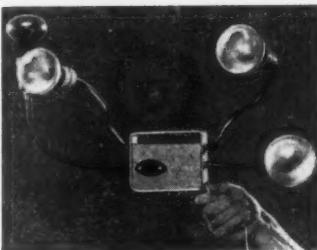
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G.B. Model 624, f/2.3	£28	13	6
Pailard Bolex CB, f/2.5, F/Focus	£49	19	4
Bolex CB, f/1-9, focusing	£66	0	6
Bolex BB, f/2.5, F/Focus	£63	17	4
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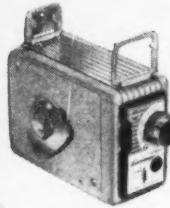
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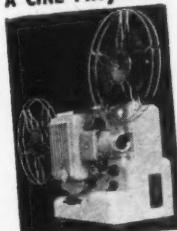


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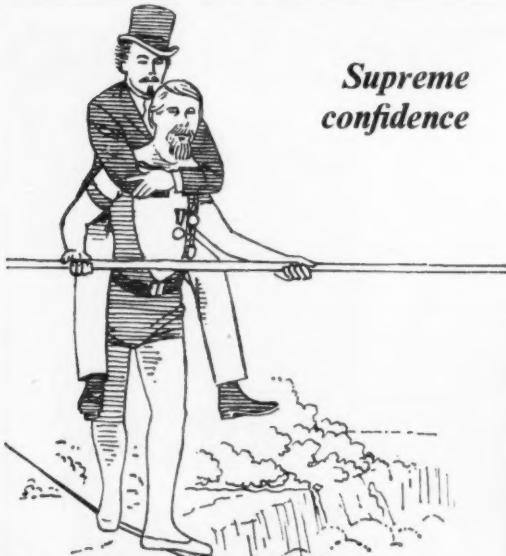
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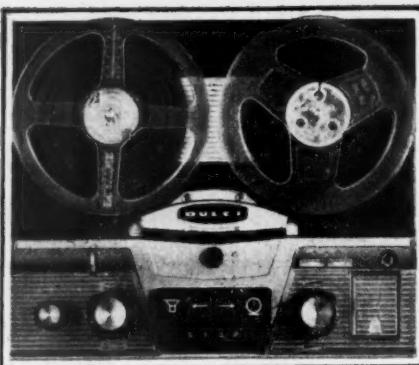
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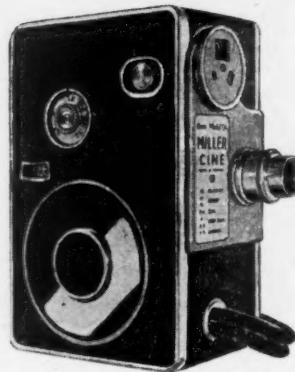
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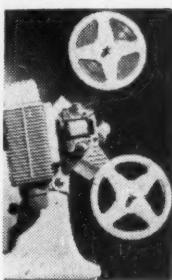
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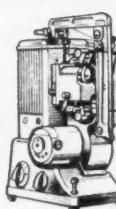
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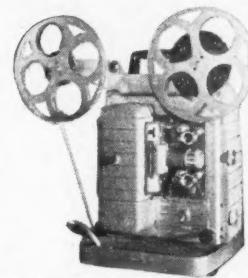
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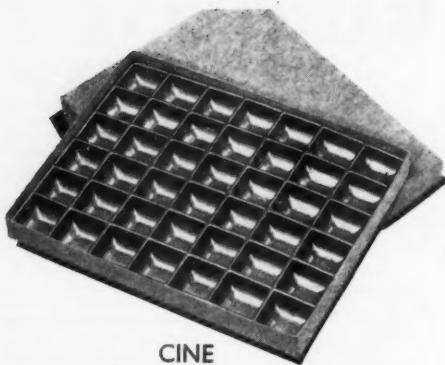
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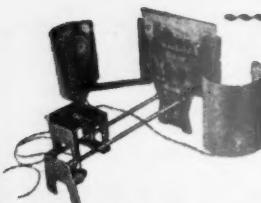
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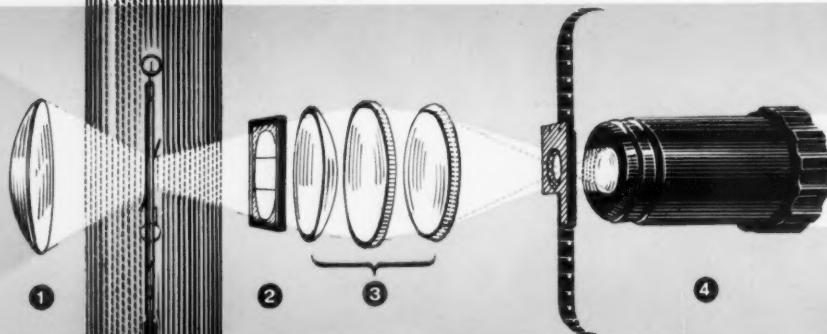
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